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Additional Information

Originality

Radical Foundations will explore foundations of architecture, art, technology and environment. We will extend our relational umwelten (the environmental factors) dialogues to engage a new understanding of this world by tuning our sense of space and time – to enter the unknown and to quest anew for what has not been found before. Foundations are essential to support your architecture and to allow more for complex shifting relationships between people and environments. It is a practice-based article, meaning that it is not about theoretical material as such; it is more about makers, what they do and what motivates it, people who perhaps do not fit into a particular type of design or established parameters, but are attempting to define another way of working in the environment.

Rigor

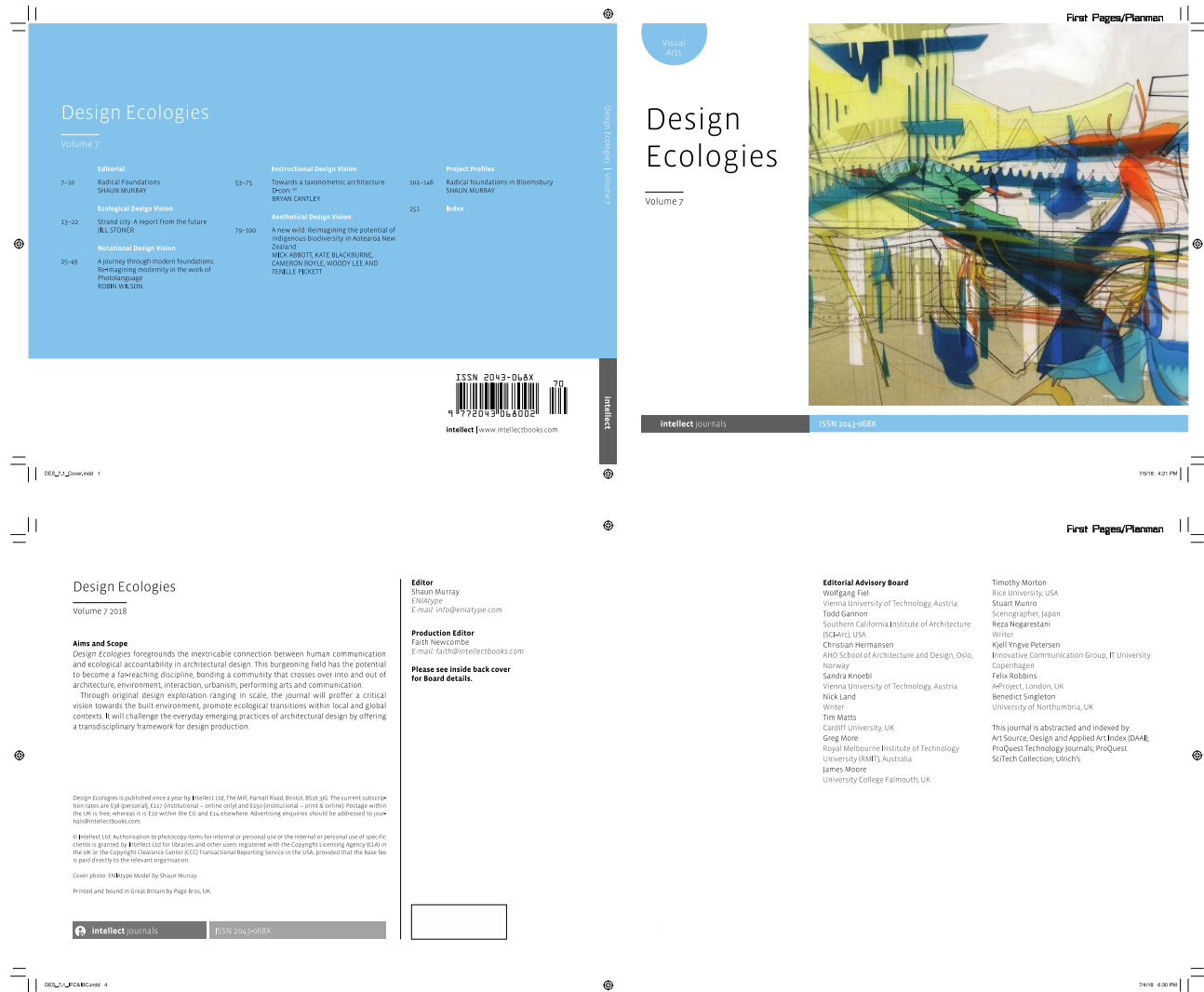
The project will develop specific strategies and tactics to be found in my own practice and the role of the architect. The article has been developed as a complex set of spatial interrelationships, which

define architectural practice and consider art as a spatial language that dissects contemporary society, an architecture that is pre-reflexive, through a radical spatial notational strategy through drawing architecture, so as to re-engage with the presence of the past in designing spaces.

Significance

The author has been invited to present on this project as a keynote speaker at 'Digital Practices Symposium: Practice Realities' at University of Edinburgh on 25th April 2018 and another keynote lecture at 'Unmoored Cities: Radical Urban Futures and Climate Catastrophes' Conference for UCL Urban Laboratory at University College London on 25th May 2018. The author was also invited to present his work as a keynote lecture and presentation at Architectural Association 'Weapons of Choice: Acts of Drawing' on 30th October 2018. The authored article and issue on Radical Foundations presented here, contributed to all the presentations at Edinburgh, University College London and the Architectural Association.

Radical Foundations (documents, dissemination and Impact)



Murray, Shaun 2018. Photo of Front Cover and back cover of Design Ecologies Journal issue of Radical Foundations, 2018.

SPRING 2018

[DIGITAL PRACTICES] SYMPOSIUM

In conversation with
Dr.-Ing. Cristina Nan
Roxana Karam

02 SESSION

[PRACTICE REALITIES]

APRIL

25.04

Guest Moderator
Dr. Miguel Paredes
[ESALA]

SHAUN MURRAY

The Bartlett UCL & AA Architectural Association
ENIAtype, London

PABLO GIL

GilBartolomé ADW, Madrid
Universidad Europea de Madrid

THEO DOUNAS

Robert Gordon University, Aberdeen
Adventurous Architecture, Greece-China-UK

[Date] 25.04.2018
[Time] 5 - 7 PM
[Location] Teviot Place -
Medical School, G.07 Meadows
Lecture Theatre, Doorway 4

Free and open to all.
[Registration] Required via
Eventbrite.

The [Digital Practices] Symposium will be discussing different approaches towards advanced digital tools related to architecture and design practices. The focus lies on different manufacturing processes, from additive manufacturing to robotic fabrication, bringing together international experts, researchers and practitioners. Aspects related to computational design, architecture, digital fabrication, construction, digital crafting, engineering, material development and experimentation will be discussed in the context of the creative economy.

EDINBURGH SCHOOL OF ARCHITECTURE
AND LANDSCAPE ARCHITECTURE
UNIVERSITY OF EDINBURGH



Free and open to all.
Registration per session required.

[ESALA]

[digital-practices.ed.ac.uk]

<https://www.digital-practices.ed.ac.uk/shaun-murray/>



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RETO

26TH FEBRUARY 2018 BY DP-ADMIN

SHAUN MURRAY

Shaun Murray is a qualified architect and the director of experimental design studio ENIAtype, a transdisciplinary architecture practice founded in 2011 and gained his doctorate in architecture at Planetary Collegium, CAiA hub of Plymouth University. Shaun is a Unit Master at the Architectural Association, Senior Lecturer at the Department of Architecture and Landscape, University of Greenwich and a Masters Thesis Tutor at the Bartlett School of Architecture, UCL.

He is the author of *Disturbing Territories* published by Springer in 2006 and has been published widely on his pioneering work in architectural drawing. He is the editor-in-chief of the international peer-reviewed architectural design journal entitled *Design Ecologies*, which is published biannually through Intellect Books. Current work on *Tellurian Relics in the River Thames* is published in *Architectural Design* in March 2018 entitled *Celebrating the Marvellous: Surrealism in Architecture*. Shaun will also be exhibiting and talking at the *Unmoored Cities: Radical Urban Futures and Climate Catastrophes*, organised by UCL Urban Laboratory on 25 May 2018.

Instagram.com/eniatype
www.eniatype.com
www.designecologies.tumblr.com
www.eniatype.tumblr.com



Search ...

March

Carlos Bausa Martinez

Lisa Finlay

Matt King

April

February 2018

event-1

event-2

event-3

speaker

summary



Murray, Shaun 2018. Photo of Shaun Murray giving keynote to Unmoored Cities at Univeristy College London, Bartlett School of Architecture on 25th May 2018.



Murray, Shaun 2018. Photo of Shaun Murray giving keynote to Unmoored Cities at University College London, Bartlett School of Architecture on 25th May 2018.

<https://www.ucl.ac.uk/urban-lab/news/2018/aug/unmoored-cities-what-speculative-futures-exist-cities-face-climate-change>

Images of symposium on Flickr:

<https://www.flickr.com/photos/uclurbanlab/albums/72157696801077684/>

The Conference is recorded and available on SoundCloud:

<https://soundcloud.com/uclurbanlab/sets/unmoored-cities-radical-urban-futures-and-climate-catastrophes>

<https://jacobfairlessnicholson.com/2018/10/22/unmoored-cities-radical-urban-futures-and-climate-catastrophes/>

Introduction to Unmoored Cities conference.

As countless studies have demonstrated, cities are particularly vulnerable to the effects of climate change. Indeed, many of the world's cities are at risk of becoming 'unmoored', whether literally sunk beneath rising sea waters or tidal rivers or forced to relocate entirely. Such possible urban futures challenge our imaginations to think through the physical, social and cultural consequences of climate change; yet, on the whole, the current literature on climate change and cities focuses on the mitigation of rather than adaptation to those consequences.

This symposium will redress this by exploring imaginative modes of thinking in relation to future cities and climate change, asking how we might think through radical and utopian possibilities for unmoored cities. How will cities continue to thrive if they are submerged; will they float or even lift off into the air; and what might it mean to move a city? Drawing together speakers from a wide range of disciplines — anthropology, architecture, art, fiction, and geography — this symposium explores multiple urban imaginaries that engage with future cities and climate change. The result will be to challenge and expand the narrow range of possibilities that currently characterise approaches to the subject.

Unmoored Cities is organised by Paul Dobraszczyk and UCL Urban Laboratory, with Ben Campkin, Barbara Penner, Robin Wilson, and financial support from the Architecture Projects Fund of The Bartlett School of Architecture, UCL.

AA-MEDIA.COM

WEAPONS OF CHOICE ACTS OF DRAWING

OPEN WEEK TALKS + WORKSHOPS

Acts of Drawing brings a range of practitioners together for two days of AA Media workshops and talks focused on the drawing and its mysterious manifestations - from pencil to point cloud, hyperrealism to abstraction, intuition to automation - all the while immersed in a room full of inspirational drawings and sketches.

To coincide with the current exhibition *The Sketch: Lines of Enquiry* This AA Media event will take place in the AA Gallery

The Weapons of Choice series, hosted by Kate Davies, gathers together multidisciplinary doers and thinkers to delve into the underlying processes behind the making of creative work. Engaging wild minds from the fields of art, design, technology and science in discussion, to explore how the tools available to creative minds activate design thinking in peculiar, particular ways.

<p>TUES 30 OCT AA Gallery</p> <p>10.00 DRAWING WORKSHOPS Session 1</p> <p>16.00 ROUND TABLE DISCUSSION AA Gallery Act I: PENCIL Andrew Holmes, Shin Egashira, Alison Moffett and Shaun Murray will show and discuss their own drawings and how drawing by hand plays a key part in their practice. In conversation with Kate Davies.</p> <p>18.30 WEAPONS OF CHOICE Lecture Hall TANIA KOVATS Drawing Water: Drawing as a Mechanism of Exploration</p>	<p>WEDS 31 OCT AA Gallery</p> <p>10.00 DRAWING WORKSHOPS Session 2</p> <p>16.00 ROUND TABLE DISCUSSION AA Gallery Act II: CODE Edouard Cabay, Mark Garcia, Thomas Parker and Matteo Zamagni will discuss their work as we explore the emerging territories of the drawing. Drawings crafted from code and made by machines, drawings that venture into generative, immersive, interactive and virtual realms. In conversation with Kate Davies.</p> <p>18.30 WEAPONS OF CHOICE Lecture Hall MARSHMALLOW LASER FEAST Barney Steel in conversation</p>
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AA MEDIA DRAWING WORKSHOPS
Tues 30 + Weds 31 October, 10 – 4pm
These workshops take place over two days.

To register for the workshops email your preferences to:
KATE.DAVIES@AASCHOOL.AC.UK

ACTS OF DRAWING

01 MODERN NATURE:
The Ultra-Baroque //
ANDREW HOLMES
Tues 30 + Weds 31 Oct. 10 – 4pm
Barrel Vault

Drawing is an investigation of inspiration: the way it appears in the creative mind in an unorganised, uncontrolled form. There is a preference for complexity, asymmetry, and incompleteness. These are qualities, which have a positive correlation with independence, originality, verbal fluency, breadth of interest, impulsiveness, and expansiveness.

Over two days, through a series of intuitive and explorative drawing exercises students will develop a set of curious drawings, collectively and individually. These analog explorations will be translated into three dimensions - laser-cut and assembled into an architectural object.

Andrew Holmes is best known for a series of 100 realistic pencil drawings exploring the apparently anonymous mobile infrastructure of cities. In addition however his work encompasses printmaking, photography, film, and design. The work in all its forms has been exhibited and published widely for forty years.
www.andrewholmes.me.uk

02 BETWEEN CODE AND HAND:
On Deviations in Drawing //
EDOUARD CABAY
Tues 30 + Weds 31 Oct. 10 – 4pm
AA Gallery

The human hand is one of the most sophisticated tools that exists, but it cannot draw a straight line on its own. In this mechanical ideal, we can only accept our inferiority. What happens when a person is asked to execute a precise set of repetitive instructions, to what extent does one deviate from the given tasks, and, most importantly, what quality can we find in this deviation?

This two-day collective experiment revolves around the use of protocols in the making of drawings, but uses people rather than computers as devices to execute our instructions. We'll produce our algorithms in "English", a language that is destined to be read by someone rather than something, to create a series of large scale collaborative drawings.

Edouard Cabay is the director and founder of Appareil, an architecture office in Barcelona. He directs Machinic Protocols, a research project that develops an experimental design methodology that explores the relationship between order, randomness and chance in drawing and design. In parallel, he runs several investigation projects at the Institute for Advanced Architecture of Catalonia in Barcelona and directs the AA Barcelona Visiting School.
machinicprotocols.com

03 HANDS -ON-VR //
PAULA STRUNDEN
Tues 30 + Weds 31 Oct. 10 – 4pm
XR Media Room (37 GFF)

his practical virtual reality workshop will introduce you to the basics of 360 /VR. In two days, you will explore quick and intuitive methods to create immersive content looking at both analogue and digital drawing techniques.

Starting Day 1 with 360-degree hand drawings, you will learn how to manipulate spherical panoramic images and edit your own stop-motion VR film.

On Day 2 you will work with intuitive 3D sketching and modelling software and learn how to implement your virtual creations in the game-engine Unity to be experienced with HTC Vive & Leap Motion.

Paula Strunden studied at the Academy of Fine Arts in Vienna and Paris before graduating from the Bartlett School of Architecture. With experience working for Archthese, Raumlabor and Herzog & de Meuron, Paula specialised on creating multi-sensorial and location-based VR experiences, such as 'Micro-Utopia: The Imaginary Potential of Home'.

Murray, Shaun 2018. Photo of poster to Weapons of Choice: Act of Drawing at Architectural Association on 30th October 2018.

Document

Editorial

Radical foundations

Shaun Murray, ENIAtype

Great change is coming and new radical foundations need *exploration*. The time has arrived for the foundational need to *openness* in radical terms with respect to the new paradigms of architecture on earth as we are confronted with the massive onslaught of technology and construction. What is at stake is nothing less than the *ambition of new frontiers* of world-making in which the role of the architect is paramount.

This issue will develop specific strategies and tactics to be found in the contributors' own practice. Each contributor has developed a complex set of spatial interrelationships, which define their practice and consider art as a spatial language that dissects contemporary society, an architecture that is pre-reflexive, through a radical spatial notational strategy, so as to re-engage with the presence of the past.

Design Ecologies 7.1: Radical Foundations will explore foundations of architecture, art, technology and environment. We will extend our relational umwelten (the environmental factors) dialogues to engage a new understanding of this world by tuning our sense of space and time – to enter the unknown and to quest anew for what has not been found before. Foundations are essential to support your architecture and to allow more for complex shifting relationships between people and environments. It is a practice-based journal, meaning that it is not about theoretical material as such; it is more about makers, what they do and what motivates it, people who perhaps do not fit into a particular type of design or established parameters, but are attempting to define another way of working in the environment. When we refer to ecologies in this journal we are not talking simply about 'green issues' but the idea of ecology at large – working with and in complex systems – as Guattari puts it in his book the three ecologies: (1) the physical environment, (2) the environment of the society and (3) the environment of the mind. When we refer to architecture it is also not necessarily about the built environment; it could be about any thoughtful making e.g. developing a system of thinking/working, designing a method rather than working in established genres/industrial categories.

Ecological design vision

Jill Stoner, 'Strand city: A report from the future', from the age of images, from the saturated media culture that held sway from 2000 till around 2030, the imagination was stripped bare. We were drunk on excess in what was called the digital world, but also in the world of construction. In 2020, with the official passage of the Referendum on Wilderness, there was a veritable mandate to replace the late twentieth-century concept of wildlife corridors with that of human corridors. It was at this moment that San Francisco began to forge its path to political independence, merging with other bay area cities to become Redwood City and by the mid-twenty-first century, we had inspired similar transformations worldwide, leading to the current global alliance of city-states.

Notational design vision

Robin Wilson, 'A journey through modern foundations: Re-imagining modernity in the work of Photolanguage', unravels the development of the East Sussex front-line improvements through the role and designs of Sidney Little, a Water Engineer. Robin and Nigel Green developed a new methodology entitled, Photolanguage, which corrupts the urban landscape and architecture by the 'natural' – offering an ideal site in which to perform a photography of the found terrain in a new topographic mode – a journey in a modern topography. Photo language recovers spaces through the 'act of recording', qualified as ruins as foundation spaces, left-overs, discarded, the misplaced. Photolanguage operates as a generator of essential space of the urban ground, spaces of the radical, negative accretion.

Instructional design vision

Bryan Cantley, 'Towards a Taxonomic Architecture... [D-con: ^{an}]', will be arguing that the act of *world-making* might involve not only a fabricated world, but additionally the documents and processes involved in creating the said built forms, and all devices and practices that influence, and are part of, the intellectual and creative portions of that domain. This article will attempt to define

within a somewhat radical departure of/on architecture as a system of thinking/working/making of a specific methodological set of explorations. Bryan will attempt to create parallels between that which is drawn, that which is constructed as a result of the draw and the residue created within the drawing itself. He will be exploring the Taxonometric Drawing© as a system of annotative notations, connotative denotations and denoted annotations generating a Post Liminal Fuzz, a kind of drawing that is hyper-actively logging its own methods. The D-con:^{an} becomes the biological formula for the instruction of the construction; a system of calculating, recognizing and constructing a classification of practices; and re-interpretations of the evolution of the drawing typology.

Aesthetical design vision

Mick Abbott, Kate Blackburne, Cameron Boyle, Woody Lee and Tenille Pickett, 'A new wild: Reimagining the potential of indigenous biodiversity in New Zealand', rethinks current approaches to landscape design in the protected areas of New Zealand that have been dominated by problematic colonial ideas *that uniformly construct such places as separate from people and as reminiscent of a pre-human past. The article uses a design-directed research approach where the authors put forward seven alternatives to imagining protected areas that act as speculative futures from which to reimagine and expand the potential of New Zealand's indigenous biodiversity beyond solely preservation focused approaches that have been based on a fortress conservation model.*

Design Ecologies was set up as a platform for state-of-the-art experiments that link architecture, technology and philosophy. *Design Ecologies* will be the vehicle to traverse it, outlining a way in which we can encounter designing in the world as a system of strange communication that is complex and involving, perched on the edge of tipping points between harmony and dissonance. Dividing its remit between events, exhibitions, seminars and publications, *Design Ecologies* was officially launched with its inaugural journal issue in January 2011. *Design Ecologies* 1.2: The

Unprimed Canvas – named after an off-hand remark by Francis Bacon, to the effect that he considered the process of painting to start with priming the canvas, not assuming that it had already been primed – followed later that year, and saw Timothy Morton contribute an ideation on the selection of articles. In *Design Ecologies* 2.1: The Ill-Defined Niche, the ideation was written by the inimitable Nick Land. *Design Ecologies* 2.2: A Sentient Relic encompasses the idea of a double-edged sword theory – one edge through the dominant ‘theory chic’ of contemporary architecture and the other opening the way for a more dangerous conception of design – a guide, a tool for a cryptic cartography of positioning oneself from within the construction of the design itself. In the last issue, *Design Ecologies* 3.1: Chthonic Deluge, we were honoured to have the ideation article written by the very best hard science fiction writer Peter Watts, who is an author, felon and former marine biologist whose background informs science fiction on the hard end of the scale (in fact, his novel *Blindsight* [Watts 2006] has been used as a core text for undergraduate courses ranging from ‘Philosophy of mind’ to ‘Introductory neuropsychology’). His work is available in eighteen languages. Also, we have had fantastic contribution from the avate garde architects like Perry Kulper, Nat Chard, Bryan Cantley and Mark West.

Regular updates at: <http://designecologies.tumblr.com/>.

We invite submissions of articles from any discipline to speculate on the formation of your projects/buildings/performances as a critical practice that activates our understanding of intuition, inventory and discovery in architecture.

The four areas of interest include the following:

1. Ecological design visions
2. Notational design
3. Instructional design visions
4. Aesthetical design visions

We also welcome case studies and project profiles of one to five pages in length.

Submissions

Submissions are welcome from both scholars and practitioners. Contributions may be between 3000 and 7000 words and should be accessible to the non-specialist reader. Articles must be submitted in English.

Please send all submissions to: shaun@eniatype.com

Contact:

E-mail: shaun@eniatype.com

Web address: www.eniatype.com, <http://designecologies.tumblr.com/>

Document

Radical foundations in Bloomsbury

Shaun Murray, ENIAtype

Abstract

A sea of change is upon us and radical new foundations need to be grown. The time has come for the fundamental need for radical thought with respect to the new paradigms of architecture as we are confronted with political, social and technological disruptions. At stake is nothing less than the opportunity of world-making in which the role of the architect is paramount. Bloomsbury will be one of our sites of exploration, where in 1692, Thomas Slaughter founded Slaughter's Coffee House in St. Martin's Lane, which became the explosively productive haunt and home of artists, architects, designers, players of games, makers and wasters. This was the first of the many radical schools of

art to be born within the anarchic lands of Seven Dials and Bloomsbury. The other site will be in Deptford, where for hundreds of years dangerous, infectious, exciting and foreign ideas had landed along its shore, ebbing and flowing with the tide, transforming the City of London. This article will showcase a series of design projects proposed by students of architecture at the Architectural Association and University of Greenwich in relation to sites in Bloomsbury and Deptford in London, respectively. Each contributor has developed a complex set of spatial interrelationships that define their practice and consider art as a spatial language that dissects contemporary society, an architecture that is pre-reflexive, through a radical spatial notational strategy, so as to re-engage with the presence of the past.

Keywords

radical

foundations

faux gardens

architecture

design ecologies

technology

Figure 1: Radical foundations in London, ENIAtype 2018.

Introduction

Now, as a response to the institutionalization, financialization (and absence in many places) of art schools in general and the systemic cuts to education, an extraordinary variety of new models and types of art school are developing around the world. Some exist for the time of a specific project, some persist; some are tiny, some large; some nocturnal, some diurnal; some are free, some not, although in general if there is a cost it tends to be small; some have an independent home, some

borrow or steal a home, some live in another institution and some exist digitally. What they do tend to have in common is the sharing of information and ideas, there being multiple and extensive exchanges and collaborations between people and between schools. Models are adapted and transformed quickly, sometimes abruptly. Change can be a response to external or internal stimuli, or boredom.

ENIAtype research group

Here and now, in 2017–18, we invited students to design new foundations, a new art school in Bloomsbury and Deptford, taking cues from the uniquely fertile cultures and freedoms developed in great schools of art (be they large or small, lasting or ephemeral, with or without a home). Through the ENIAtype research group, the participants designed an architecture that operates within this complex ecology of multiple grounds, in material and the species that operate within them and the participants that inform them. To design for an advanced tribology (the science of interacting surfaces in relative motion), a whole new system of conceptualizing must be undertaken. Our present system of design and planning are inevitably limited by our current techniques of conceptualizing and our methods of communicating complex architectural ideas need to evolve.

Design strategy

The first three weeks were organized into three parts with research ideas and design methodologies. Each part investigates various scales of an ecologically informed design methodology of communicating the students' final design project. The first part, *Aedicule*, describes a version in radical methodologies of communication, an architecture with site investigations through research into historical radical art practices in Bloomsbury and Deptford. The second part, *Art Practice*, describes a series of design visions to explore these concepts via specific studies. The third and final part, *World Making*, is a compound synthesis of the previous two parts where the students finalize their Art School and consider their role of the architect towards world-making. The overall aim of

this project is to profoundly re-define and re-shape how architects might design through the radical relationships of working drawings and the environment.

Aedicule

An aedicule is a transformative device traversing scale and purpose, sometimes portal, shelter or shrine. In 'Heavenly mansions: An interpretation of Gothic' John Summerson defines the aedicule exquisitely:

There is a kind of play common to nearly every child; it is to get under a piece of furniture or some extemporised shelter of his own and to exclaim that he is in a 'house' [...] The Latin word for a building is *aedes*; the word for a little building is *aedicula* and this word was applied in classical times more particularly to little buildings whose function was symbolic – ceremonial. It was applied to a shrine placed at the far end, from the entrance, of a temple to receive the statue of a deity – a sort of architectural canopy in the form of a rudimentary temple, complete with gable – or, to use the classical word, pediment. It was also used for the shrines – again miniature temples – in which the lares or titular deities of a house or street were preserved [...] I am not going to trace back the history of the aedicule, but I suspect it is practically as old as architecture itself, and as widespread. The incidence of the aedicule in some Indian architecture, for instance, is very striking. This miniature temple used for a ceremonial, symbolic purpose may even enshrine one of man's first purely architectural discoveries, a discovery re-enacted by every child who establishes his momentary dominion under the table. (Summerson 1963: 1–28)

Regarding the transformation of architecture from Romanesque to Gothic:

So the whole architectural situation was turned upside down. Instead of the aedicule serving

to adorn the structure, the structure was made the slave of the aedicule. And as a supreme gesture of enslavement, the round arch was broken. An examination of the great cathedrals of the 12th-13th centuries shows how the aedicule took charge of the new situation. This theme of pure fantasy, once released from bondage, was free to range through all gradations of stature from the heroic to the minuscule [...] Gothic man seeks to lose himself not only in the infinity of the great, but also in the infinity of the small. The infinity of movement which is macrocosmically expressed in the architectural structure as a whole expresses itself macrocosmically in every smallest detail of the building. Every individual detail is, in itself, a world of bewildering activity and infinity, a world which repeats in miniature, but with the same means, the expression of the whole. The creation of something new in the arts invariably means the turning upside-down of some uneasy equilibrium, the making of an adjunct into an essential, a parasitic growth into a main stem. (Summerson 1963: 1–28)

Radical foundations

Radical Foundations will explore foundations of architecture, art, technology and environment. We will extend our relational umwelten (the environmental factors) dialogues to engage a new understanding of this world by tuning our sense of space and time – to enter the unknown and to quest anew for what has not been found before. Foundations are essential to support a built architecture and to more allow for complex shifting relationships between people and environments. The design of an aedicule will be composed of nine carefully considered architectural elements: floor, opening, ceiling, wall, stair, ramp, foundation, corridor and threshold. Each student was asked to research histories, develop lab coat diaries and apply the principles of making ENIAdrawings through composite drawing studio sessions. Their design projects could take the form of a specific event at a certain period of time to develop personal and individual design research strategies for design projects.

In the search for radical forms it was considered that, if political institutions do not meet the needs of the people, the people finally believe that those institutions that do not express their own values must be discarded. The new is not fashion but there is politics at the heart of it. If you work outside the system you cannot influence it. To work outside the system you invent your own set of values and operations. The duality of insides and outsides surely must become a binary of ecologies that can blur institutions and counter institutions, in essence making an outside inside a space of action that must be co-produced. We need to develop taxonomies of outsides and taxonomies of insides and develop new platforms digitally and physically in space. In our complex urban environments we are sometimes without the benefit of actual physical space for meeting or storing books or articles. This is where virtual spaces become architectures of platforms and platform making, by attaching ideas to existing buildings in the spaces voided by construction. Between two radically different systems of spatial order and thought, these gaps can only be filled in time. The new structures are difficult to occupy and require inventiveness in everyday living to become inhabitable. They are not predesigned, predetermined, predictable or predictive.

Bloomsbury

In 1692 Thomas Slaughter founded Slaughter's Coffee House in St. Martin's Lane, which became the explosively productive haunt and home of artists, architects, designers, players of games, makers and wasters. This was the first of the many radical schools of art to be born within the anarchic lands of Seven Dials and Bloomsbury. Spawned in turn out of Slaughter's were Godfrey Kneller's Great Queen Street Academy, James Thornhill's Free Academy and William Hogarth's St. Martin's Lane Academy (later to mutate into the Royal Academy). These in turn led to the establishment of the Salons des Refusés: Fanny McIan's Female School of Art, William Lethaby's Central School of Arts and Crafts, The Art Workers Guild, Felix Slade's School of Fine Art and Saint Martin's School of Art. Here and now, in 2017, you will be designing new foundations, a new art school in Bloomsbury, taking cues from the uniquely fertile cultures and freedoms developed in great schools of art (be they large or small, lasting or ephemeral, with or without a home). Saint

Martins for instance had no tradition to uphold and its artistic responses could be as adaptive as its building.

Deptford

In May 1859 James Abbott McNeill Whistler took lodgings in Wapping, from where he explored Limehouse, Bermondsey, Deptford and Greenwich, drawing this singular strand of riverine London and producing the 'Thames Set'. For hundreds of years dangerous, infectious, exciting and foreign ideas had landed along this shore, ebbing and flowing with the tide, transforming this city. The inland seas of Shadwell Basin and London Docks, sites of exchange holding vast quantities of unfamiliar materials, sights, sensations, tastes, forms and sounds, were the epicentral distributors of change. Whistler's painting 'Wapping' (1860–64) looks from the 'Angel' across the water to Wapping, the masts, rigging and jettied window structure incisively fragmenting and framing multiple views and multiple events, each frame becoming a border, a container adjacent to but sheared from its context, the dynamism of the vital river trade contrasting dramatically with the static incorporeal figures.

This year the students designed an architecture that operates within this complex ecology of multiple grounds in the material and the species that operate within them and the participants that inform them. To design for an advanced tribology, a whole new system of conceptualizing must be undertaken. Our present system of design and planning are inevitably limited by our current techniques of conceptualizing and our methods of communicating complex architectural ideas need to evolve.

In the first three weeks students undertook the task of designing detailed spaces for multiple occupants from life in the context of the Deptford Triangle. You will communicate your complex ecology of multiple occupants, materials and species through highly detailed cut-away bird's eye

and worm's eye perspectives with physical models. Students were asked to *find their enemy or enemy's enemy through detailed forensics of the site and wider urban area of Deptford through discoveries of frictions, shear and lubrications between materials, people, buildings or ideas. You must know what your defending and what ecologies your operating within whilst your designing or are you attracting the enemy's enemy?*

The historical inland seas of Deptford Docks and Deptford Creek, sites of exchange holding vast quantities of unfamiliar materials, sights, sensations, tastes, forms and sounds, were the epicentral distributors of change, the dynamism of the vital river trade contrasting dramatically with the static incorporeal figures.

Research projects

Each contributing project developed a specific strategy and tactic found in their own practice and developed a complex set of spatial interrelationships for their architecture. They considered art as a spatial language that dissects contemporary society and developed a full-blown notational system for their buildings that can be played many times over. The architecture will be pre-reflexive and strategic in their organization of spatial interrelationships of their Art Schools. Parts of the building might twitch, hum or sing you a lullaby; spaces can be replayed back in the same space over different times through a radical spatial notational strategy so as to re-engage with the presence of the past.

Ele How Yan Mun, canvas floor system for the deteriorating school of conservation

Figure 2: Ele How Yan Mun, Eroding Threshold, Bloomsbury. ENIAtype 2018.

Figure 3: Ele How Yan Mun, The Unprimed Canvas, Bloomsbury. ENIAtype 2018.

The canvas, conceived through a process of creation and manipulation, begins its life; the

deterioration starts: loosened yarns, the bleaching and thinning, the bare spots that appear, all signs of the temporality of the primed/unprimed canvas. To put any piece of work on display is to compromise; it is an acceptance of the acceleration of the inevitable disintegration of a painting.

The project proposes a school for conservation (of paintings on canvas) that deteriorates as the primed/unprimed canvas is left to deteriorate in different conditions. Throughout the deterioration we discover the ‘eroding threshold’, a spatial threshold that educates conservators and visitors alike as to the technicalities and importance of their work. Running parallel to the constant wearing and tearing in the King’s Library at the British Museum, the project counterbalances the World Conservations and Exhibitions Centre, located on the north-western end of the British Museum.

Upon entering the eroding threshold, the participant is confronted with the canvas system. After a certain period of time of constant deterioration, the canvas is unrolled and its loosened yarns are revealed; drawing inspiration from the Boro textile (a class of Japanese textiles that have been mended or patched together), the canvas is re-enforced with loose pieces of fabrics and the Sashiko stitch before being used again – it becomes a palimpsest of parts.

The participants in the conservation school are asked to engage with the surfaces of their architecture and use it as a tool for design and discover new approaches in conserving canvases by accelerating processes of moisture and light that deteriorate the canvases.

Sergey Nadtochiy, constructing artist ecologies

Figure 4: Constructing artist ecologies, Bloomsbury. ENIAtype 2018.

Since art has surpassed its traditional boundaries and become an artist-mediated spatial event appearing in a dynamic and constantly distorting context, we propose that art education should also

dissolve its hermetic institutional envelope and connect with the modern unpredictable world around. This project places itself in Bloomsbury to entwine social, cultural and economic relationships around it and construct inartificial and world-responsive ecologies for art education. The school denies hierarchical tutor and student relationships and appropriate spatial organization. It encourages citizens to use its artist studios and educates them through participation in radically mediated human, urban and natural processes.

The site of the project takes place next to a former district heating system, which is marked by a 40m-high concrete chimney. It is well known that some artists carefully choose particular characteristics of their studios because it determines their working process. With this in mind, the school focuses its investigation on problems of heating and atmosphere in mediating variations of the artists' studio space as an artist ecology. Usually in cities heating and atmospheric factors are artificially controlled by systems using radiators and air conditioners and optimized between comfort and efficiency. However, even a small change in our body temperature or air pressure might have a significant influence on their behaviour. The building aims to reveal hidden relationships between citizens and the atmosphere by constructing radical ecologies. The building is designed to have a new system where the architecture is designed with many layers, whereby the artist can shed layers of the building in summer or shroud themselves with many layers in winter.

Jun Ho Yim, creation/destruction

Figure 5: Jun Ho Yim, Axonometric of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 6: Jun Ho Yim, Perspective of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 7: Jun Ho Yim, Section of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 8: Jun Ho Yim, Plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 9: Jun Ho Yim, Earth Lab of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 10: Jun Ho Yim, Tree House plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 11: Jun Ho Yim, Tree House plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

Figure 12: Jun Ho Yim, Tree House section of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

St George's Garden in Bloomsbury is a former burial site and first to be positioned away from a church. As London grew in the eighteenth century, it became overcrowded with churchyards, and while London's elegant squares and gardens were being used by the wealthy, only the burial sites were open to the public. St Georges Garden brings a peculiar relation to life and death through the visible shifts and changes in the site, such as how buildings and objects alike fail and are revived again. The project aims to embrace the site of its weaknesses and to become a part of the cycle of life and death in the gardens. The project will be an extension of the Collingham Garden's Nursery, where children will practice the art of sculpting and will be educated about the nature of the gardens and its history and relevance in understanding the relationships between ground material and the environment. The school will exaggerate and reveal many symbiotic relationships between the shrinking and the swelling of the London clay ground. The garden's largest tree was also used as a balancing house that works to transfer lateral movement in the house into vertical load for the safety of both the tree and its inhabitants. Finally, the Earth Labs focus on providing private workspaces for those more experienced in the complex ground conditions for foundations in London.

This is an architecture for uncertainty that develops an ecotype architecture as environmental ecologies. Ecotypes are forms of architecture that, over time, have become adapted to a particular environment, and are genetically fixed with particular adaptive traits. This project investigates how an architecture could be developed to operate within these specified environments. I have identified at least five areas in which the ground condition shapes our environments and provides valuable new tools for investigation. What I find beautiful about this way of thinking about a construct of space is that the architects can liberate themselves from the self-belief that they create spaces as this project will act as a response that space is constantly being generated through energy and matter. Also, we as architects can become 'editors' and operate as space-scribers at the intellectual level of intuition and 'active' purposefulness.

Luke Decker, Colonnade

Figure 13: Luke Decker, Colonnade, Bloomsbury, ENIAtype 2018.

When architecture sees a world in motion, a slow sculpture per se, and highlights pieces and parts of that slow sculpture with nuances that add something to it without really having to project much of anything, then an architectural theory of today might in fact be the architectural history of what Paul Zucker postulated three quarters of a century ago: a turn towards a history of spaces rather than styles (Zucker, 1951).

We have been programmed to think of architecture as four walls and a roof, and yet this seemingly infantile image feels more outdated today than ever before for it was in the very act of pulling a sheet from my own bed, taping it up onto a wall and rolling back the living room carpet to leave just enough space in a central London flat share to frame a photograph that architecture redefined its simplicity to me in this project. Making a space out of the in, off and by world around us requires neither walls nor a roof. It requires an introjection of the slow sculpture, that is, to frame a particular section of that slow sculpture as it becomes.

For the notion of ‘Radical Foundations in Bloomsbury’ is not to suggest a problem that needs a design solution; radical foundations are ever present in the *longue durée* of radical institutions that have had a foundational place in Bloomsbury from Slaughter’s Coffee House to Central School of Art, Central Saint Martins and the Architectural Association. ‘Radical Foundations in Bloomsbury’, rather, suggests a design opportunity.

It is not the romanticized historiographies of the above-mentioned institutions that make Bloomsbury relevant in art circles today, but rather the fact that these institutions have brought, and kept, the ideas, the people, the renowned acts and the nefarious acts too, around. Bloomsbury’s rich history in the arts has made it clear that places for artists, their admirers and their students to gather are indispensable. With Russell Square succumbing to a neo-liberal agenda and shutting its gates by 10pm, the middle-of-the-night *flâneurs* of Bloomsbury have taken refuge around.

By identifying the nearby back alley street of ‘Colonnade’ as a haven for the creative and the queer today, this project adds a layer onto the slow sculpture of a series of mews houses as an architectural exercise. The former homes of horse-cab carriage proprietors and, after that, mere empty garages for Great Ormond Street Hospital’s excess storage, are reshaped into art studios by day and a nocturnal gallery by night. The overstock left in the mews houses by the hospital has been repurposed into uniforms and objects on site, as documented in the photography series. The Colonnade fades from physical to pneumatic as the rhythm of breath curates and re-curates the path of the curious.

Andrew Healey, *Disturbing The Atelier & Abode: Dissecting Deptford*

Figure 14: Andrew Healey, Transition 01, ENIAtype 2018.

Figure 15: Andrew Healey, Transition 02: Agitating the artists framework, ENIAtype 2018.

Figure 16: Andrew Healey, Transition 03, The merchants concealed logistics, ENIAtype 2018.

Figure 17: Andrew Healey, Transition 04, Uncovering the artists new dwelling, ENIAtype 2018.

Dissecting Deptford is a spatial critique of the progressively passive manner in which architectural practice currently operates across the urban assemblages of London. Branching off the spine of Deptford High Street, the project manoeuvres between four key sites, each with a specifically calibrated architecture responding to the emerging yet derogated urban *dis-comfort(s)*.

Each intervention is site specific, traversing both physical and perceived spatial conditions of discomfort, understood as a sequence of dynamic shifts from an occupant's *expectation*. Rather than seek to simply 'rectify' or 'resolve' these complex conditions, the intrusions manifest in contexts of security, ownership, employment and voyeurism to pursue and facilitate the creative exploitation of their own critical and spatial context. It is this process of creative re-consideration that acts as a wider critical commentary of the processes employed in the production of many conventional architectural designs.

The sites are divided across the east/west axis of Deptford, subverting the historically established residential and commercial locale – sites to the west focus on establishing studio/workshops whilst the mirroring sites reconsider existing notions of the *home*. In accumulation, these incidents generate a spatial toolset for a Deptford-based designer to explore and redefine the duality of a creative live/work environment through the production of architectures of disruption.

A self-critical and experimental design process catalyses the production of the new creative contexts in Deptford, challenging the conventional printing and communication techniques currently utilized in architectural practice. Painting, photography, 3D scanning, metal casting, digital modelling and screen-printing culminate in transitional drawings, which hybridize the currently dichotomic digital and analogue drawing practices. The resulting spatial propositions do not seek to eradicate the found *tensions* and *discomfort* in Deptford but traverse such conditions to offer a critique of a previously unexplored creative context in the fabrication of new spatial conditions of discomfort.

Exhibit P: *Reorienting the Cyclic Working Day* is the first transitional drawing, detailing a worm's

eye perspective of an Interim dwelling for a zero-hour worker on Reginald Road Estate: Deptford. As a speculative tensile rubber-skinned residence, the parasitic architectural proposal is located on an existing post-war housing scheme and is held in a dynamic tension between a series of mechanical armatures. In a manner similar to the nature of zero-hour contract work, the structural tension of the flat is regulated by the extent of employed hours and resultant finance of the resident, offering an adaptive architecture, directly responding to the occupant's inhabitation.

Lyuba Pekyanska, dancing architecture: Dangerous days of a pole dancer

Figure 18: Lyuba Pekyanska, Fluctuating Positions – 30 sec Handstand, ENIAtype 2018.

Figure 19: Lyuba Pekyanska, Chair Warm up Correlations, ENIAtype 2018.

Figure 20: Lyuba Pekyanska, Arm Grip Flag Extensions – The Bathroom, ENIAtype 2018.

Figure 21: Lyuba Pekyanska, Deadlift Muscle-up Modifications – The Bedroom, ENIAtype 2018.

Figure 22: Lyuba Pekyanska, Back Hold Tuck – The Staircase, ENIAtype 2018.

Figure 23: Lyuba Pekyanska, Hasty Transitions – The Hallway, ENIAtype 2018.

Figure 24: Lyuba Pekyanska, Pole Move Projections, ENIAtype 2018.

Figure 25: Lyuba Pekyanska, Wardrobe Deep Stretch and Conditioning, ENIAtype 2018.

This project is based next to the North Pole Bar and Piano on Norman Street in Greenwich. The drawings reveal the construction of a house for a pole dancer. Each drawing reveals moments in its construction as the fragments of the house are initially designed from the movement of the pole dancer. This is the axis of the system, the heart of the house, the fulcrum around which a pole dancer performs architecture. The first column is at the centre of the ritual, carving and re-carving of space, as the dancer continues to perform, using the resistance of static objects to spring novel gyrations and push free of gravity whilst generating new architectures. Using the hands and skin, the dancer shapes and reinvigorates the familiar spaces of the home – handles, sinks and the bath are formed as a series of choreographed actions leading to a different physical form. The main

activities in a pole dancer's day are located using detailed elements of the house, such as the wardrobe, sink and chair. Through these elements, the body moulds its movement and redefines the key spaces activated by singular elements of the house. Between the elements and the physical form of the house, the dancer begins to construct frames from which the domestic space may be redefined. The home then becomes a series of events measured by the restrictions of the body between these voids, the stage of the pole-dancing performance. It is the device that conducts the daily routine of a pole dancer in her home by becoming an architectural construct of the domestic space. Each main space, kitchen, staircase or a bedroom, is defined by the distances between the (house) elements and relates them with the fulcrum axis of the home: the pole. The Pole Dancer's Home is a place constructed through the pole and its relationships with the space in-between objects of everyday use and the dancer's body; these form the template for a series of new dynamic spatial components. They create the physical form of the space inhabited and set up communication points of tension and stability where objects and body evolve in unity to occupy the home – a place in a constant state of oscillation. 'The Ambiguous Day of the Pole Dancer's Agile Body' is a series of photographs and drawings exploring the home's transformation from the everyday, through reshaping domestic objects and the dialogue between them. The gaps, voids cast by the body's physical limits, expose the performance of a day in the dancer's life, pushing the body to new distorted boundaries. This is the house that a pole dancer danced. The importance of this project is that you will be able to develop a variety of space-generating tools at the conception of the project. This allowed for a liberating and exploratory examination of testing experience and intuition as the project developed. The consequences of the project suggest that we need to define new tools for the determining effects of interaction in specific design projects through a palette of space-determining constructions. This way of constructing space liberates the architect from any linear constraints of reading specific environments. This is architecture to unleash architects from their shackles of limits and linear determinist thinking and designing.

Kenney Kah Teh, *The Transposed Ministry of Deptford*

Figure 26: Kenney Kah Teh, *Evocation 1*, ENIAtype 2018.

Figure 27: Kenney Kah Teh, *Evocation 2*, ENIAtype 2018.

Figure 28: Kenney Kah Teh, *Evocation 3*, ENIAtype 2018.

‘The church is not a building defined by four walls [...] but rather it is the community that builds it’
(Fr. Paul Bulter, rector of St. Paul’s Deptford, interview conducted on 24 November 2017).

In the midst of an ever-changing world that deems further away from the perfection it once demonstrated, *The Transposed Ministry of Deptford* mirrors its predecessor to motivate humanity in all of creations to strive towards a model of love, peace and harmony. Aside from integrating the ideology of St. Paul’s Church together with the discerning architectural elements and the church environmental qualities (sound, water and light), it reconstructs the intangible experience prompted by the events into a sequential narrative of the traverse across and within the Baroque building, in all, materializing into a new linear-crucifix typology to create a realm that over time transforms into an oasis like Eden-on-Earth.

Evocation 1: The return

The Transposed Ministry is divided into a series of episodes termed evocations due to the fact that the architecture materializes the intangible experience triggered by the events that took place in the Baroque cathedral. Evocation 1 takes place in the timeline of the Bible in Genesis 1–8 (NIV) specifically after temptation and lust creep into humanity and the expulsion of Adam & Eve from the Garden of Eden.

The Return draws the connection between the events that happened and greets humanity back into working towards achieving the grace once bestowed, thus situated contextually on the abandoned archipelago of Deptford. It provides opportunities of congregation, likewise in the setting of the church, for humanity to mingle with one another subsequently, learning from one another (wisdom)

and working towards the other 'side', the other island to which the church as the highest order is situated.

One of the crucial architecture qualities of the church being sound was represented in this episode. Sound plays a major role in the interiority of the church, which metaphorically, 'sound attracts sound', was used as a means to attract life whereby colourful parakeets will soon flock and bring life and colour, slowly transforming the entire island back into a paradise of colour and breath. 'The harmonious tunes of the pendulum and singing birds [...]'.

This episode translates the experience of arriving at St. Paul's in Deptford and entering through its exaggeratedly scaled West entrance to which houses the pipe organ. This space is filled with the vibrations of footsteps along the bridge through the pendulum of the pipe organ, whereby sound amplifies proportionally with the number of steps to create a melody in the background in the midst of congregation happening around.

Evocation 2: Diversity

Arriving from the other island via the resonating-sound bridge, the landscape opens to diversity, whereby the church identifies each and every one disregarding colour, background, etc. This episode references Battersea Park, with cultural follies dispersed across and tying together with the ideology of the ministry, emphasizing acceptance and celebration.

The self-purify pond manifests as a harmonious Koi-Lotus pond with scattered chalices that produces mist from collected water via geothermal pipes to create a self-sustained environment whereby the mist alongside unclesed rainwater is collected and decontaminated at the tower using UV-lighting. Purified, clean 'holy-water' is stored in the tanks representing the sacred number of trinity.

The exploration through Episode 2 mimics the encounter of the font inside St. Paul's, whereby the element of water was found. Coupled alongside the diverse attendees present during services within St. Paul's Cathedral, the journey draw towards the folly of culture and diversity referencing 'The

Creation of Adam' by Michelangelo. It addresses the unbiased grace and giving of 'life' to the ones who accept.

It integrates the complex motifs of the rose window found on the South facing of the Cathedral and a minimized-bell tower of St. Paul's as a backdrop to lend context to the play that revolves around the events happening inside the church.

Evocation 3: An eternal love

The final episode but 'definitely not the end, as promised' explores the element of light alongside the translation of the navigational experience as to move through the aisles of the crucifix plan within St. Paul's leading towards the glorified eastern apse. Love is seen as one of the main agendas of the ministry and is represented through matrimony, which is the coming of two beings, showing the real expression of eternal love and most importantly, reunification after the separation of Adam & Eve.

The Matrimony Garden is a sacred garden of temporal beauty with an everlasting adoration of seasonal flowers. In this scenario, peonies, also known as the king of flowers (signifying the highest order of plants selected to glorify the vicinity of this principal space), decorate the elevated terraces branching out from the eastern-looking aisle. This symbolizes the uniqueness of each and every one, whereby there are no two flowers that are identical and no two individuals sitting on the pews are alike, thereafter showcasing the singularity, diversity and beauty of each individual metaphorically.

'We are all like flowers [...]' Fr. Paul Butler (2017).

The architectural quality of light is represented alongside the architectural element of St. Paul's being the North-South Venetian arch that was adapted as a roof support for the gateway leading towards the outdoor wedding reception and a (community) centre of love and peace. Light, 'showers the voluminous church [...]' is an element integrated into the landscape, whereby sunlight is collected and stored as solar energy, which powers the papal beacons, therefore bringing 'light' into the darkness of evenings, which again highlights the self-sustainability aspect of the linear-

crucifix journey.

The trompe l'oeil above the eastern apse with its illusory effect will be revealed using spaces that show the vision of the church as an extension from the garden offering spaces for wedding receptions and peace referendums to complement and completing the episodic journey towards a promised future.

Shaobo Wu, The Glitch Garden of Sayes Court (Digital archive in Deptford)

Figure 29: Shaobo Wu, Glitch Garden 1, ENIAtype 2018.

Figure 30: Shaobo Wu, Glitch Garden 2, ENIAtype 2018.

Figure 31: Shaobo Wu, Glitch Garden 3, ENIAtype 2018.

Our physical environment is rapidly becoming fully digitalized and is glitch susceptible. The digital representation of glitched physical objects will create a new reference for future Artificial Intelligent construction workers, and form a new language and details of future architecture. Some glitched data will not be recirculated in time; thus, they are missing in the new digital landscape. In a process of digital archaeology at the former site of Sayes Court Garden in Deptford, glitches will be reproduced and seeded. By revisiting the techniques and ideas of John Evelyn's famous manor house and garden in Deptford my project aims to realize and archive a series of glitch garden landscapes and architecture as a new spectacle in Deptford. John Evelyn is one of the leading diarists of the revolutionary seventeenth century. His ideas seem beyond his time and are still having a profound impact around the world today – ideas such as planting trees to clean the air and plans to rebuild London after the Great Fire, which saw the whole city as a garden. Thus, Evelyn is hailed as the father of modern sustainability. The Garden in Sayes Court is a laboratory, a library and also a cabinet of curiosities of John Evelyn. The New Sayes Court Glitch Garden will seize the spirit of its remarkable history and apply it to the new issues affecting our increasingly more digitalized cities and life. Far more than a pleasant pastime, the Sayes garden was a tool for thought,

a living laboratory and an act of creation. The Glitch Garden is a digitally represented premise based on the historical and cultural context of Deptford. It is a digital archive of glitch culled from the ‘dead media’ from Deptford with the assistance of machine intelligence. Objects in this garden have condensed details, which are beyond human intelligence to design or produce. These are categorized as future details with new aesthetics that indicate the interface between virtual and reality.

In the Glitch Garden, the glitch will be collected, transcribed and realized as John Evelyn’s historical gardening elements, such as landscape, fountain, orchard, incubators, tool workshop, court house, islands and other botany-related elements. As we wander through the Glitch Garden, we revisit the glory past of Sayes Court Garden and immerse ourselves into a digital augmented surreal spectacle. Through exploring the spectacle of the glitch, visitors will understand the complex nature of digital glitches and start to appreciate their surreal and excessive details of architectural space.

John Evelyn was fascinated by the idea of planting foreign plants to improve the air quality in seventeenth-century London. The spirit of his great vision will continue and succeed in the new Glitch Garden. The fake mountain located at the back of the garden will siphon pollution and toxic substance from the river Thames and consolidate it to reduce its environment impact. The value of glitch reaches farther than just the arts and computer sciences. A study of Glitch-ology is necessary to understand and utilize glitch in a world that is becoming more digitalized, and the glitch will become a common phenomenon and byproduct in a non-human intelligence-dominated future.

The project will transform a virtual – actual glitch, combined with the once-forgotten Sayes Court manor house and garden, into a fascinating experience through a series of garden elements and virtually augmented glitch typologies. The three phases required to achieve this experience are as follows:

1. Phase 1: Glitch generation (virtual space)
2. Phase 2: Glitch incubation (physical Space)
3. Phase 3: Glitch archive in the Garden (Augmented environment).

Phase 1: Glitch generation (virtual space)

Glitch can be easily captured in fractal three-dimensional environments due to the complex nature of fractal algorithms. Those glitches can be classified into different typologies based on their visual form and the origin of glitch. There will be six typical glitches caused by signal delay, data decay, endless loop, isolation, interruption and external noise. These glitch typologies will be applied as the raw materials for the next phase of glitch garden construction.

Phase 2: Glitch incubation (physical space)

A physical construction of a garden including a courthouse, bridges and scaffolding will be erected first as a frame to enable glitch components to grow. These physical structures work in the same way as those elements in a conventional garden. Glitches would be materialized and slowly 'grow up' with the help of a robotic construction system. The courthouse and gallery is at the front of the garden. Glitch will therefore replace plants and become the key features of the Garden of Sayes Court. Behind the court house, there will be a leaner incubator and workshop space following three drivers of gardening activities which include:

Driver 1: Graft and Hybridization (interruption);

Driver 2: Incubator and Greenhouse (isolation); and

Driver 3: Four seasons in garden, from seeds to leaves (endless loop).

Phase 3: Glitch archive in the Garden (augmented environment)

Augmented devices will be installed in the garden to guide the visitor to experience the growth of a glitch in the garden. Visitors can ride along the tracks into the glitch incubator space, exploring the

infinite details and surreal landscape in the glitch garden.

Frank Quek Yu Hong, courts of calibration – the artist as athlete

Figure 32: Frank Quek Yu Hong, Artist as Athlete view 1, ENIAtype 2018.

In 2005, author David Foster Wallace wrote a series of essays on tennis which quickly becoming an instant classic of American sports-writing. In his seminal texts, he highlights the subject of high-level competitive sports as a prime venue for the expression of human beauty, which can be described as ‘kinetic beauty’. Through the lens of both spectator and former athlete, Wallace offers insight into the artistry involved on multiple scales in the game of tennis that transcends the boundaries of the court.

In response to the brief, the project then uses the tennis-themed non-fiction writings of David Foster Wallace and the long-established historic relationship of art with athleticism as key drivers for proposing an ‘art school’. Two terms, artistic production and athleticism, are meshed together, and the project explores the potential resulting spatial relationships and nuances that might arise when the two phenomena are made to fuse or engage with each other. The following question can be asked: how might architecture function to accelerate the process of an artist becoming an athlete?

The chosen site of operation is 7A Wakefield Street, located in Bloomsbury, London. Once a dairy depository for Express Dairies, the area along Handel to Wakefield Street uncovers a strong ecosystem of urban phenomena past and present that directly deal with the human body on various scales. The site sits bounded by St George’s Gardens, a lost Baptist chapel and the former London School of Medicine for Women. Three characters are identified from the site history: Sophia-Jex Blake (who pioneered in securing women access to a university education in medicine), John

Hunter (Scottish surgeon, founder of the Hunterian museum) and John-Mckean Brydon (early pioneer of Edwardian Baroque). The specific traits of these characters, who were considered ‘radicals’ in their time, are referenced in the project by paying homage through the naming of certain spaces.

The proposal is a space that enables both artists and athletes to interact with one another through training and observing. Typical spatial typologies found in sports facilities are hybridized with elements that provide an opportunity for artistic production. For example, fields of play are set up and modified with elements designed to measure and calibrate specific types of athletic movements that can be categorized as the ‘serve’, ‘smash’ and ‘drive’. Viewing galleries are then designed to observe and capture the geometries and trajectories involved, which are then translated into a physical sculpture in a metal workshop. Similarly, spatial typologies in art production are infused with elements that allow for athletic training.

Presented through a series of episodic moments that follow the journey of an artist becoming an athlete and vice versa, the project teases out an architecture that mediates the threshold between the two spatial activities. By doing so, it explores the ability of architecture to communicate the relationship between things by playing an active role in engagement.

Conclusion

ENIAtype research focuses on preparing researchers for practice through our studios through careful research and close study and collaboration among the research clusters. The research clusters will be formed on the basis of the outcomes of your research. We use design to discover something else through and from technology as a relational act of discovery. There are many levels and types of discourses in any discipline. The main thrust is that there is a global sea change or paradigm shift that is currently underway in the world, a sea change that requires ontological

interrogation into the paradigmatic structure and behaviour of world-making.

Ecology

Ecological design visions are focused on the complex shifting relationships. Researchers use ecology and technology as a means of questioning the very position of architecture in their society. This was due to the fact that ecology and technology stood for more than style; they were a symbol of a new, freer lifestyle, which promoted more agency. This is an investigation of an attempt at moving design practice through the environment to use a series of principles to describe the design situation as complex and contingent. These might include cellular or bacterial formations, larger scale ecosystems such as the Southern Ocean and the food chains operative within it, and social systems such as political parties, all making up what we would describe as a connected environment. Interactions between these systems occur via movements of information through the looped arteries that connect them in a wider patterned schematic or ecology.

Notational

Notational design visions are focused on designing the relationship and not the thing itself. You cannot imagine what we will become when architecture as 'live' and constructing the occupants relationship to space, a space where spatial cartography devours maps. A question that constantly arises is as follows: how do you assign notation to the rhythms of the outside world, some of self-absorbing intuitive and poetic architecture acting out a battle with the limits?

Instructional

Instructional design visions will focus on the editor of situations in shifting relationships. Rather like condensation around sponge-like objects in the atmosphere are the seeds around which architecture and moisture collide with each other. This 'news of difference' is transmitted in a consistent and recognizable form so that a system can respond and structurally reconfigure itself to

maintain health. These encodings might manifest as a particular cadence of voice, or tone of enquiry, the sound vibrations caused by thunder from afar, an increase in climate temperature or an octopus changing colour in response to a nearby predator.

Aesthetical

Aesthetical design visions will focus on the consequences of designing as a strategy, positioning the research group in a cultural, technological and social context. Our research unit must be radical, technological and environmental. It must be relative to society and ground breaking if we want to play the big game. Our defence is our network; our future is our enemies. *We* embrace the cute stuff, the cosy stuff, the comfortable stuff. Maybe *deploys* is a better word because those softer elements are used knowingly, sometimes viciously, as a counterpoint to its cruellest moments. In highlighting the encoding of messaging between nested systems the aesthetic process functions both as a mechanism for raised awareness of ecological complexity in human terms and as a monistic system of geobiotic encoded messaging passing between minds in the greater ecosystem, an information aesthetic.

Type

Through the myriad couplings of the interaction system, a cultural practice that recognizes the beauty of the modulating patterns of the ecological world is a prerequisite for a culture serious about its commitment towards maintaining a healthy environment.

ENIAtype demonstrates a rethinking of methodologies of communication through ecological design. Human communication and ecological accountability are inextricably linked in architectural design. In fact there are potentially innumerable forms of holistic designs that will connect and shape environments for human communication. Contained within are new design ideations and

explorations for prospective models of designing. These conceptions are achieved towards an emergent protean set of collective principles aptly labelled ENIAtype.

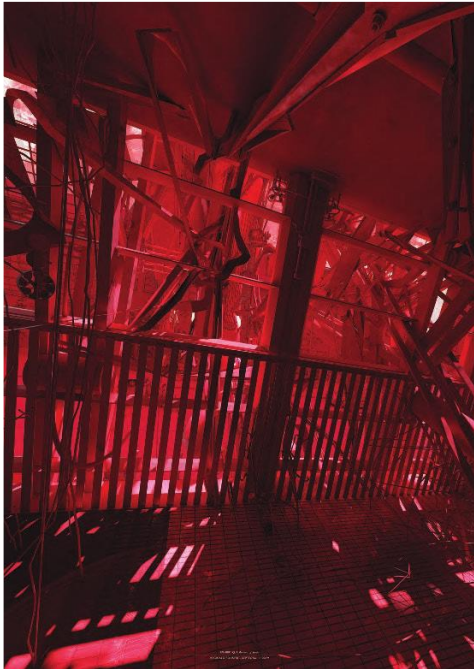
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Figure 1: Radical foundations in London, ENIAtype 2018.



SHAUN MURRAY
ENIAtype

Radical Foundations in Bloomsbury

radical
foundations
faux gardens
architecture
design ecologies
technology

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Abstract

A sea of change is upon us and radical new foundations need to be grown. The time has come for the fundamental need for radical thought with respect to the new paradigms of architecture as we are confronted with political, social and technological disruptions. At stake is nothing less than the opportunity of world-making in which the role of the architect is paramount. Bloomsbury will be one of our sites of exploration, where in 1692, Thomas Slaughter founded Slaughter's Coffee House in St. Martin's Lane, which became the explosively productive haunt and home of artists, architects, designers, players of games, makers and wasters. This was the first of the many radical schools of art to be born within the anarchic lands of Seven Dials and Bloomsbury. The other site will be in Deptford, where for hundreds of years dangerous, infectious, exciting and foreign ideas had landed along its shore, ebbing and flowing with the tide, transforming the City of London. This article will showcase a series of design projects proposed by students of architecture at the Architectural Association and University of Greenwich in relation to sites in Bloomsbury and Deptford in London, respectively. Each contributor has developed a complex set of spatial interrelationships that define their practice and consider art as

1. *a spatial language that dissects contemporary society, an architecture that is pre-reflexive, through a radical*
2. *spatial notational strategy, so as to re-engage with the presence of the past.*

- 3.
- 4.
5. *Introduction*

- 6.

7. Now, as a response to the institutionalization, financialization (and absence in many places) of art schools in general and the systemic cuts to education, an extraordinary variety of new models and types of art school are developing around the world. Some exist for the time of a specific project, some persist; some are tiny, some large; some nocturnal, some diurnal; some are free, some paid. Although in general if there is a cost it tends to be small; some have an independent home, some borrow or steal a home, some live in another institution and some exist digitally. What they do tend to have in common is the sharing of information and ideas, there being multiple and extensive exchanges and collaborations between people and between schools. Models are adapted and transformed quickly, sometimes abruptly. Change can be a response to external or internal stimuli, or boredom.

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17. *ENIAtype research group*

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20. Here and now, in 2017–18, we invited students to design new foundations, a new art school in Bloomsbury and Deptford, taking cues from the uniquely fertile cultures and freedoms developed in great schools of art (be they large or small, lasting or ephemeral, with or without a home). Through the ENIAtype research group, the participants designed an architecture that operates within this complex ecology of multiple grounds, in material and theoretical spaces that operate within them and the participants that inform them. To design for an advanced tribology (the science of interacting surfaces in relative motion), a whole new system of conceptualizing must be undertaken. Our present system of design and planning are inevitably limited by our current techniques of conceptualizing and our methods of communicating complex architectural ideas need to evolve.

- 29.

30. *Design strategy*

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- 32.

33. The first three weeks were organized into three parts with research ideas and design methodologies. Each part investigates various scales of an ecologically informed design methodology of communicating the students' final design project. The first part, *Aediacale*, describes a version in radical methodologies of communication, an architecture with site in investigations through research into historical radical

art practices in Bloomsbury and Deptford. The second part, *Art Practice*, describes a series of design visions to explore these concepts via specific studies. The third and final part, *World Making*, is a compound synthesis of the previous two parts where the students finalize their Art School and consider their role of the architect towards world-making. The overall aim of this project is to profoundly re-define and re-shape how architects might design through the radical relationships of working drawings and the environment.

Aedicule

An aedicule is a transformative device, traversing scale and purpose, sometimes portal, shelter or shrine. In 'Heavenly mansions: An interpretation of Gothic' John Summerson defines the aedicule exquisitely:

There is a kind of shrine common to nearly every child; it is to get under a piece of furniture or some temporary shelter of his own and to exclaim that he is in a 'house' [...] The Latin word for a building is *aedificatio* the word for a little building is *aedicula* and this word was applied in classical times more particularly to little buildings whose function was symbolic – ceremonial. It was applied to a shrine placed at the far end, from the entrance, of a temple to receive the statue of a deity, a sort of architectural canopy in the form of a rudimentary temple, complete with gable roof, to use the classical word, pediment. It was also used for the shrines – again miniature temples – in which the lares or titular deities of a house or street were preserved. I am not going to trace back the history of the aedicule, but I suspect it is practically found as architecture itself, and as widespread. The incidence of the aedicule in some Indian architecture, for instance, is very striking. This miniature temple used for a ceremonial, symbolic purpose may even enshrine one of man's first purely architectural discoveries, a discovery very re-enacted by every child who establishes his momentary dominion under the table.

(Summerson 1963: 1–28)

Regarding the transformation of architecture from Romanesque to Gothic:

So the whole architectural situation was turned upside down. Instead of the aedicule serving to adorn the structure, the structure was made the slave of the aedicule. And as a supreme gesture of enslavement, the round arch was broken. An examination of the great cathedrals of the 12th–13th centuries shows how the aedicule took charge of the new situation. This theme of pure fantasy, once released from bondage, was free to range through all gradations

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1. of stature from the heroic to the minuscule [...] Gothic man seeks to lose himself not only in
2. the infinity of the great, but also in the infinity of the small. The infinity of movement which
3. is macrocosmically expressed in the architectural structure as a whole expresses itself macro-
4. cosmically in every smallest detail of the building. Every individual detail is, in itself, a world
5. of bewildering activity and infinity, a world which repeats in miniature, but with the same
6. means, the expression of the whole. The creation of something new in the arts invariably
7. means the turning upside-down of some uneasy equilibrium, the making of an adjunct to
8. an essential, a parasitic growth into a main stem.

(Summerson 1963: 1–28)

11. *Radical foundations*

- 12.
- 13.
14. Radical Foundations will explore foundations of architecture, art, technology and environment. We
15. will extend our relational umwelten (the environmental factors) dialogues to engage a new understanding of this world by tuning our sense of space and time – to enter the unknown and to quest
16. anew for what has not been found before. Foundations are essential to support a built architecture and
17. to more allow for complex shifting relationships between people and environments. The design of an
18. aedicule will be composed of nine carefully considered architectural elements, floor, opening, ceiling,
19. wall, stair, ramp, foundation, corridor and threshold. Each student was asked to research histories,
20. develop lab coat diaries and apply the principles of making ENLAD drawings through composite drawing
21. studio sessions. Their design projects could take the form of a specific event at a certain period of
22. time to develop personal and individual design research strategies for design projects.
- 23.
24. In the search for radical forms it was considered that, if physical institutions do not meet the needs
25. of the people, the people finally believe that those institutions that do not express their own values must
26. be discarded. The new is not fashion but there is politics at the heart of it. If you work outside the system
27. you cannot influence it. To work outside the system you invent your own set of values and operations.
28. The duality of insides and outsides surely must become a binary of ecologies that can blur institutions
29. and counter institutions, in essence making an outside inside a space of action that must be co-produced.
30. We need to develop taxonomies of outside and taxonomies of insides and develop new platforms digi-
31. tally and physically in space. In our complex urban environments we are sometimes without the benefit
32. of actual physical space for meeting or storing books or articles. This is where virtual spaces become
33. architectures of platforms and platform making, by attaching ideas to existing buildings in the spaces
34. voided by construction. Between two radically different systems of spatial order and thought, these gaps
35. can only be filled in time. The new structures are difficult to occupy and require inventiveness in every-
36. day living to become inhabitable. They are not pre-designed, predetermined, predictable or predictive.

Bloomsbury

In 1692 Thomas Slaughter founded Slaughter's Coffee House in St. Martin's Lane, which became the explosively productive haunt and home of artists, architects, designers, players of games, makers and wasters. This was the first of the many radical schools of art to be born within the anarchic lands of Seven Dials and Bloomsbury. Spawning in turn out of Slaughter's were Godfrey Kneller's Great Queen Street Academy, James Thornhill's Free Academy and William Hogarth's St. Martin's Lane Academy (later to mutate into the Royal Academy). These in turn led to the establishment of the Salons des Refusés: Fanny Melan's Female School of Art, William Lethaby's Central School of Arts and Crafts, The Art Workers Guild, Felix Slade's School of Fine Art and Saint Martin's School of Art. Here and now, in 2017, you will be designing new foundations, a new art school in Bloomsbury, taking cues from the uniquely fertile cultures and traditions developed in great schools of art (be they large or small, lasting or ephemeral, with or without a home). Saint Martins for instance had no tradition to uphold and its artistic responses could be as adaptive as its building.

Deptford

In May 1869 James Abbott McNeill Whistler took lodgings in Wapping, from where he explored Limehouse, Bermondsey, Deptford and Greenwich, drawing this singular strand of riverine London and producing the 'Thames Set'. For hundreds of years dangerous, infectious, exciting and foreign goods had landed along this shore, ebbing and flowing with the tide, transforming this city. The grand scale of Shadwell Basin and London Docks, sites of exchange holding vast quantities of unfamiliar materials, sights, sensations, tastes, forms and sounds, were the epicentral distributors of change. Whistler's painting 'Wapping' (1860-64) looks from the 'Angel' across the water to Wapping, its masts, rigging and jettied window structure incisively fragmenting and framing multiple views and multiple events, each frame becoming a border, a container adjacent to but sheared from its context, the dynamism of the vital river trade contrasting dramatically with the static incorporal figures.

This year the students designed an architecture that operates within this complex ecology of multiple grounds in the material and the species that operate within them and the participants that inform them. To design for an advanced tribology, a whole new system of conceptualizing must be undertaken. Our present system of design and planning are inevitably limited by our current techniques of conceptualizing and our methods of communicating complex architectural ideas need to evolve.

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1. In the first three weeks students undertook the task of designing detailed spaces for multiple occupants from life in the context of the Deptford Triangle. You will communicate your complex ecology of multiple occupants, materials and species through highly detailed cut-away bird's eye and worm's eye perspectives with physical models. Students were asked to *find their enemy or enemy's enemy through detailed forensics of the site and wider urban area of Deptford through discoveries of frictions, shear and lubrications between materials, people, buildings or ideas. You must know what your defending and what ecologies your operating within whilst your designing or are you attracting the enemy's enemy?*
2. The historical inland seas of Deptford Docks and Deptford Creek, sites of exchange holding vast quantities of unfamiliar materials, sights, sensations, tastes, forms and sounds, were the principal distributors of change, the dynamism of the vital river trade contrasting dramatically with the static incorporeal figures.
3. *Research projects*
4. Each contributing project developed a specific strategy and tactic for their own practice and developed a complex set of spatial interrelationships for their architecture. They considered art as a spatial language that dissects contemporary society and develops a full-blown notational system for their buildings that can be played many times over. The architecture will be non-reflexive and strategic in their organization of spatial interrelationships of their art schools. Parts of the building might twitch, hum or sing you a lullaby; spaces can be replayed back in the same space over different times through a radical spatial notational strategy so as to engage with the presence of the past.
5. *Ele How Yan Mun, canvas floor system for the deteriorating school of conservation*
6. The canvas, conceived through a process of creation and manipulation, begins its life; the deterioration starts: loosened yarns, the bleaching and thinning, the bare spots that appear, all signs of the temporality of the primed/unprimed canvas. To put any piece of work on display is to compromise; it is an acceptance of the acceleration of the inevitable disintegration of a painting.
7. The project proposes a school for conservation (of paintings on canvas) that deteriorates as the primed/unprimed canvas is left to deteriorate in different conditions. Throughout the deterioration we discover the 'eroding threshold', a spatial threshold that educates conservators and visitors alike as to the technicalities and importance of their work. Running parallel to the constant wearing and tearing in the King's Library at the British Museum, the project counterbalances the World Conservations and Exhibitions Centre, located on the north-western end of the British Museum.



Figure 2: *Ele How Yan Mun, Eroding Threshold, Bloomsbury, ENIAtype 2018.*



Figure 3: *Ele How Yan Mun, The Unprimed Canvas, Bloomsbury, ENIAtype 2018.*

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1. Upon entering the eroding threshold, the participant is confronted with the canvas system. After a
2. certain period of time of constant deterioration, the canvas is unrolled and its loosened yarns are
3. revealed; drawing inspiration from the Boro textile (a class of Japanese textiles that have been mended
4. or patched together), the canvas is re-enforced with loose pieces of fabrics and the Sashiko stitch
5. before being used again – it becomes a palimpsest of parts.

6. The participants in the conservation school are asked to engage with the surfaces of their architec-
7. ture and use it as a tool for design and discover new approaches in conserving canvases by accelerat-
8. ing processes of moisture and light that deteriorate the canvases.

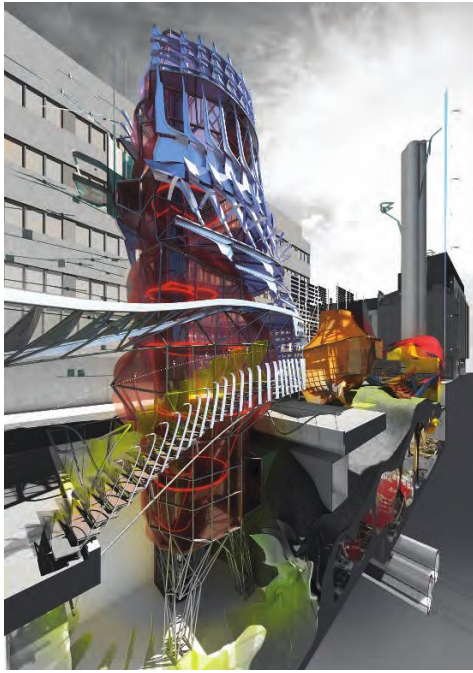
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10. *Sergey Nadtochiy, constructing artist ecologies*

11.
12.
13. Since art has surpassed its traditional boundaries and become an artist-mediated spatial event appearing
14. in a dynamic and constantly distorting context, we propose that art education should also dissolve its
15. hermetic institutional envelope and connect with the modern unpredictable world around. This project
16. places itself in Bloomsbury to entwine social, cultural and economic relationships around it and construct
17. artificial and world-responsive ecologies for art education. The school denies hierarchical tutor and
18. student relationships and appropriate spatial organization. It encourages citizens to use its artist studios
19. and educates them through participation in radically mediated human, urban and natural processes.

20. The site of the project takes place next to a former district heating system, which is marked by a
21. 40m-high concrete chimney. It is well known that some artists carefully choose particular characteris-
22. tics of their studios because it determines their working process. With this in mind, the school focuses
23. its investigation on problems of heating and atmosphere in the heating variations of the artists' studio
24. space as an artist ecology. Usually in cities heating and atmospheric factors are artificially controlled by
25. systems using radiators and air conditioners and optimized between comfort and efficiency. However,
26. even a small change in our body temperature or air pressure might have a significant influence on
27. their behaviour. The building aims to reveal hidden relationships between citizens and the atmosphere
28. by constructing radical ecologies. The building is designed to have a new system where the architec-
29. ture is designed with many layers, where the artist can shed layers of the building in summer or
30. shroud themselves with many layers in winter.

31.
32. *Jun Ho Yim, creation/destruction*

33.
34.
35. St George's Garden in Bloomsbury is a former burial site and first to be positioned a way from a
36. church. As London grew in the eighteenth century, it became overcrowded with churchyards, and
while London's elegant squares and gardens were being used by the wealthy, only the burial sites



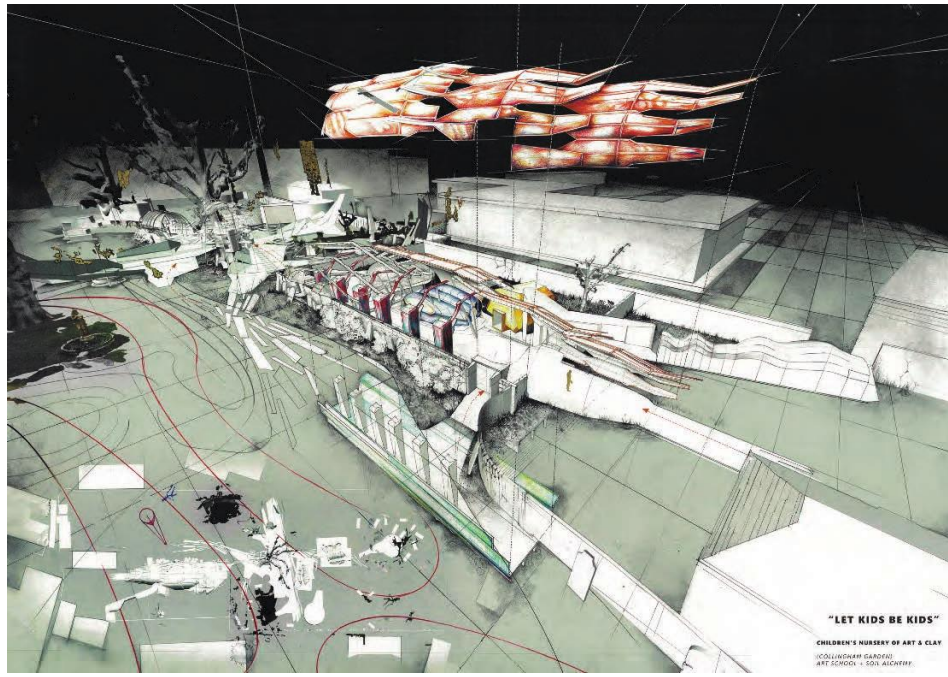
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Figure 4. Constructing artist ecologies. Bloomsbury, ENIAtype 2018.



Figure 5: An Ho Yim. Axonometric of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

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Figure 6: *An Ho Yim, Perspective of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIA type 2018.*

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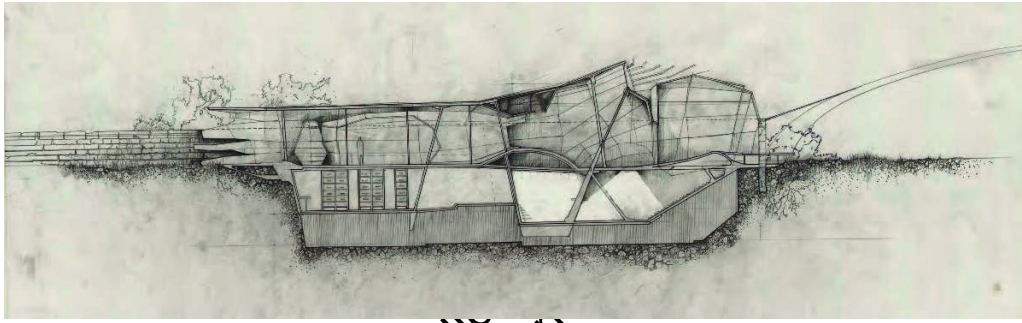
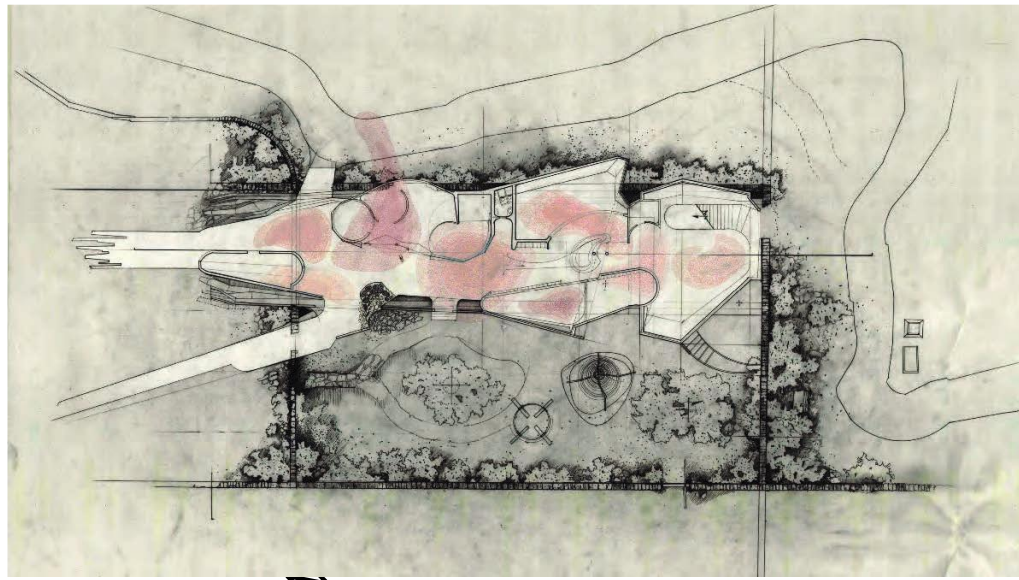


Figure 7: Jan Ho Yim, Section of Collingham Clay Art School in St Georges Garden, Brighton, EN 1991, p. 178.

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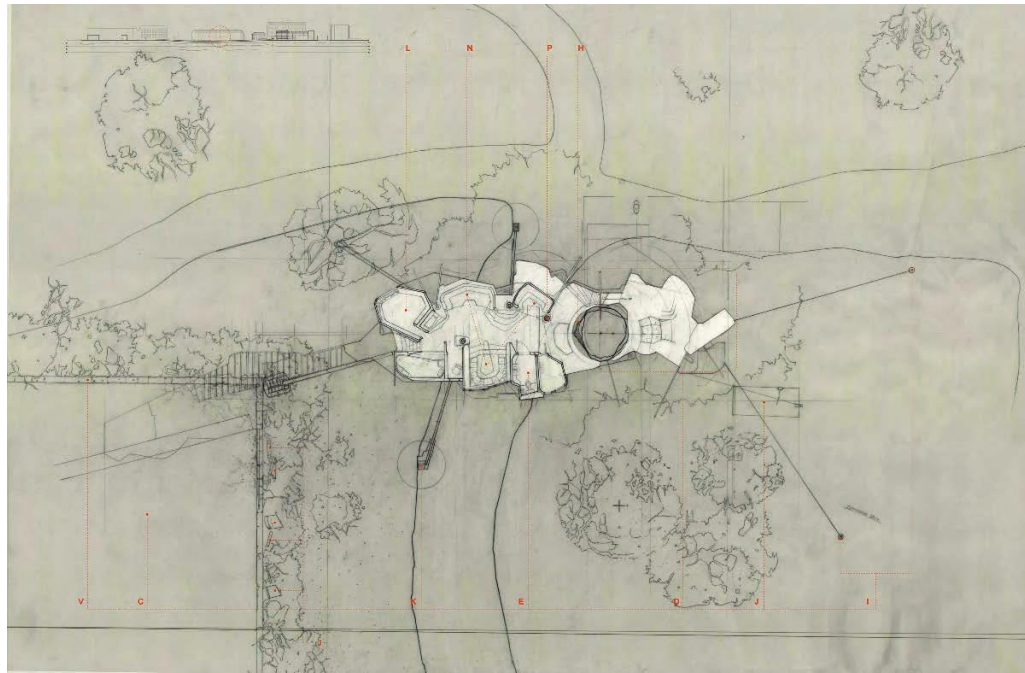


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Figure 8: Jun Ho Yim, Plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

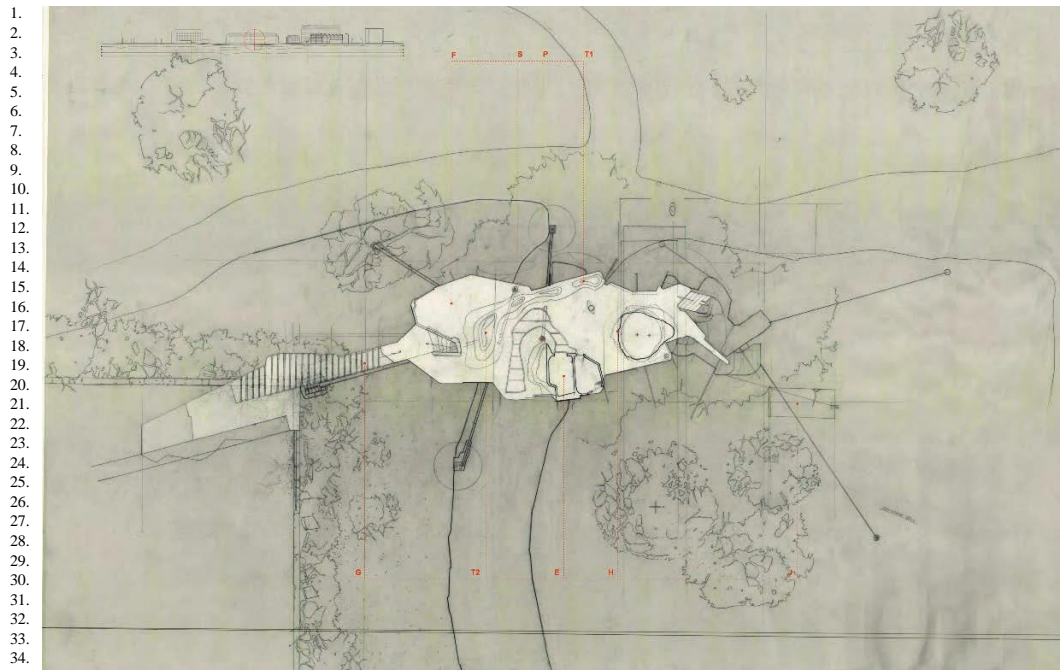


Figure 9: Jun Ho Yim, Earth Lab of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

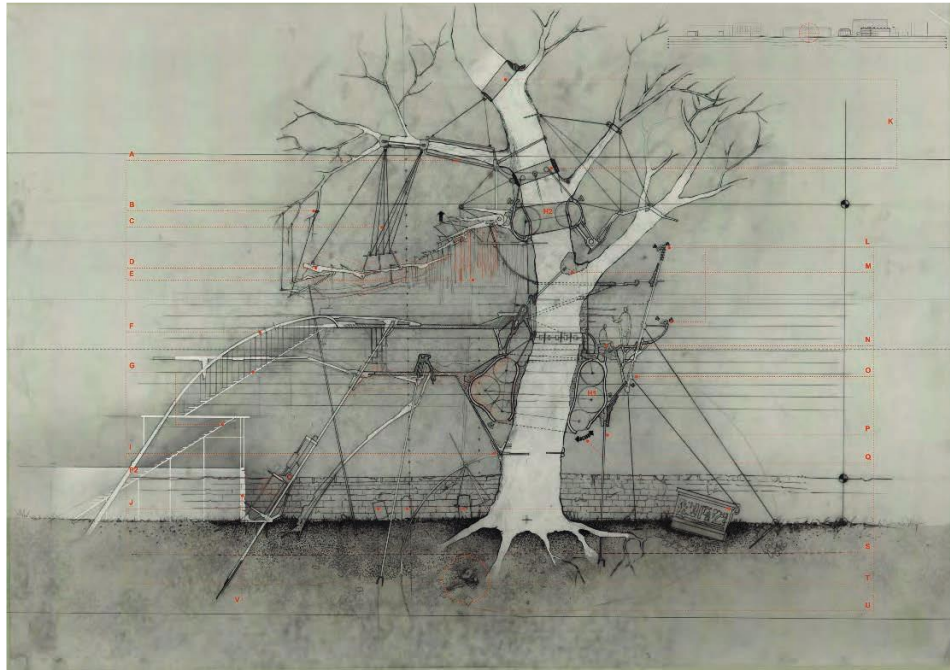


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Figure 10: An Ho Yim Tree House plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENVAtype 2018.



36. Figure 11: Jun HoYim, Tree House plan of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.



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Figure 12: An Ho Yim, Tree House section of Collingham Clay Art School in St Georges Garden, Bloomsbury, ENIAtype 2018.

1. were open to the public. St Georges Garden brings a peculiar relation to life and death through
2. the visible shifts and changes in the site, such as how buildings and objects alike fail and are
3. revived again. The project aims to embrace the site of its weaknesses and to become a part of the
4. cycle of life and death in the gardens. The project will be an extension of the Collingham Garden's
5. Nursery, where children will practice the art of sculpting and will be educated about the nature of
6. the gardens and its history and relevance in understanding the relationships between ground
7. material and the environment. The school will exaggerate and reveal many symbiotic relationships
8. between the shrinking and the swelling of the London clay ground. The garden's first
9. tree was also used as a balancing house that works to transfer lateral movement in the house into
10. vertical load for the safety of both the tree and its inhabitants. Finally, the Earth can focus on
11. providing private workspaces for those more experienced in the complex ground conditions for
12. foundations in London.

13. This is an architecture for uncertainty that develops an ecotype architecture as environmental ecologies.
14. Ecotypes are forms of architecture that, over time, have become adapted to a particular environment,
15. and are genetically fixed with particular adaptive traits. This project investigates how an
16. architecture could be developed to operate within these specified environments. I have identified at
17. least five areas in which the ground condition shapes our environment and provides valuable new
18. tools for investigation. What I find beautiful about this way of thinking about a construct of space is that
19. the architects can liberate themselves from the self-belief that they create space as this project will act
20. as a response that space is constantly being generated through energy and matter. Also, we as architects
21. can become 'editors' and operate as space-scribers at the intellectual level of intuition and 'active'
22. purposefulness.

23.

24. *Luke Decker, Colonnade*

25.

26.

27. When architecture sees a world in motion as slow sculpture per se, and highlights pieces and parts of
28. that slow sculpture with nuances that add something to it without really having to project much of
29. anything, then an architectural theory of today might in fact be the architectural history of what Paul
30. Zucker postulated three quarters of a century ago: a turn towards a history of spaces rather than styles
31. (1951).

32. We have been programmed to think of architecture as four walls and a roof, and yet this seemingly
33. infantile image feels more outdated today than ever before for it was in the very act of pulling a sheet
34. from my own bed, taping it up onto a wall and rolling back the living room carpet to leave just enough
35. space in a central London flat share to frame a photograph that architecture redefined its simplicity to
36. me in this project. Making a space out of the in, off and by world around us requires neither walls nor



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Figure 13: Luke Decker, Colonnade, Bloomsbury, ENIAType 2018.

1. a roof. It requires an introjection of the slow sculpture, that is, to frame a particular section of that slow
2. sculpture as it becomes.

3. For the notion of 'Radical Foundations in Bloomsbury' is not to suggest a problem that needs a
4. design solution; radical foundations are ever present in the *longue durée* of radical institutions that
5. have had a foundational place in Bloomsbury from Slaughter's Coffee House to Central School of Art,
6. Central Saint Martins and the Architectural Association. 'Radical Foundations in Bloomsbury', rather,
7. suggests a design opportunity.

8. It is not the romanticized historiographies of the above-mentioned institutions that make
9. Bloomsbury relevant in art circles today, but rather the fact that these institutions have brought, and
10. kept, the ideas, the people, the renowned acts and the nefarious acts too, around. Bloomsbury's rich
11. history in the arts has made it clear that places for artists, their admirers and their students to gather
12. are indispensable. With Russell Square succumbing to a neo-liberal agenda and shutting its gates by
13. 10pm, the middle-of-the-night flâneurs of Bloomsbury have taken refuge around

14. By identifying the nearby back alley street of 'Colonnade' as a haven for the creative and the queer
15. today, this project adds a layer onto the slow sculpture of a series of mews houses as an architectural
16. exercise. The former homes of horse-cab carriage proprietors and, afterwards, mere empty garages for
17. Great Ormond Street Hospital's excess storage, are reshaped into studios by day and a nocturnal
18. gallery by night. The overstock left in the mews houses by the hospital has been repurposed into
19. uniforms and objects on site, as documented in the photographic series *The Colonnade* fades from
20. physical to pneumatic as the rhythm of breath curates and re-curates the path of the curious.

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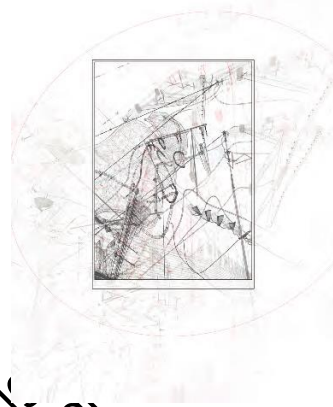
23. Andrew Healey, *Disturbing The Atelier & Mode: Dissecting Deptford*

24.

25. *Dissecting Deptford* is a spatial critique of the progressively passive manner in which architectural practice
26. currently operates across the urban images of London. Branching off the spine of Deptford
27. High Street, the project manoeuvres between four sites, each with a specifically calibrated architecture
28. responding to the emerging yet derogated urban *dis-comfort(s)*.

29. Each intervention is site specific, traversing both physical and perceived spatial conditions of
30. discomfort, understood as a sequence of seismic shifts from an occupant's *expectation*. Rather than
31. seek to simply 'rectify' or 'resolve' these complex conditions, the intrusions manifest in contexts of security,
32. ownership, employment and voyeurism to pursue and facilitate the creative exploitation of their
33. own critical and spatial context. It is this process of creative re-consideration that acts as a wider critical
34. commentary of the processes employed in the production of many conventional architectural
35. designs.

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Figure 14: Andrew Healey, *Transition 01*, ENIAtype 2018.

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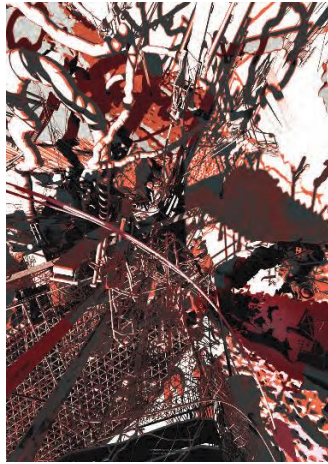
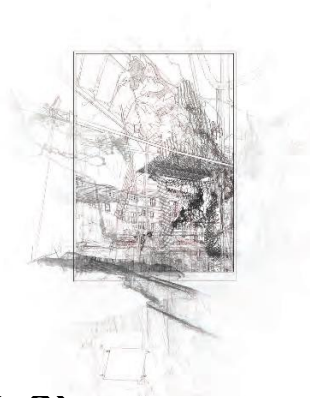
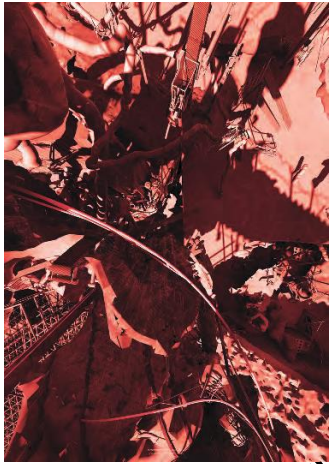
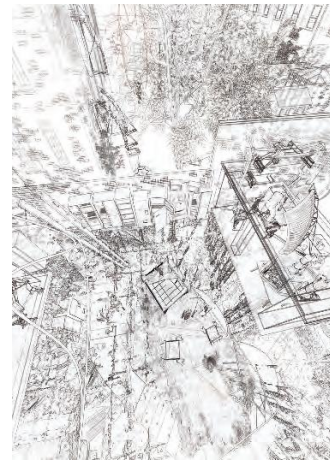
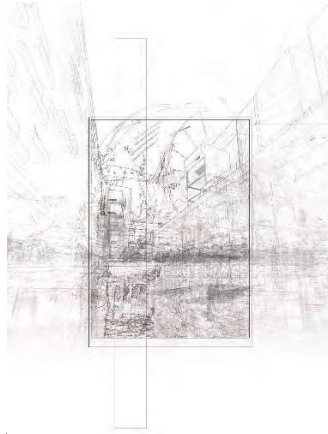


Figure 15: Andrew Healey, Transition 02: Agitating the grid framework, ENVA/Spz 2018.

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Figure 16: Andrew Healey, *Transition 03: The merchants connect logistics*, FMAtype 2018.

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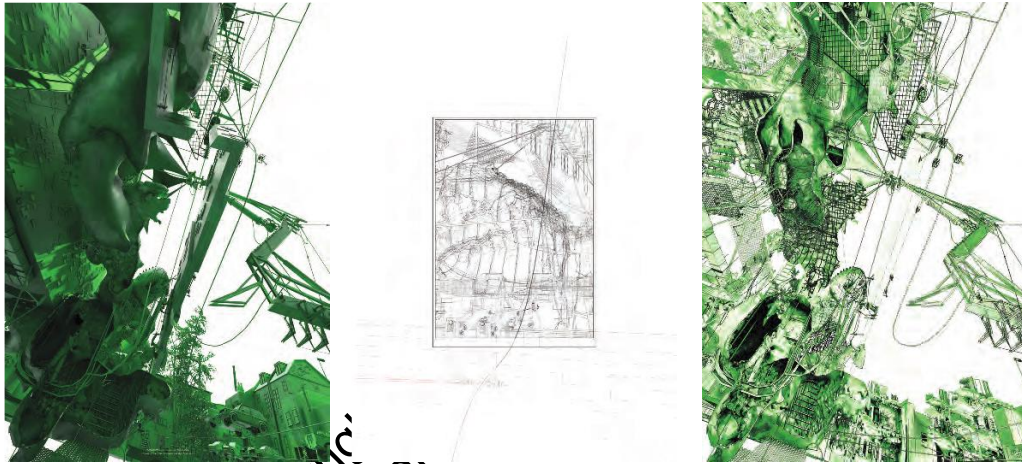


Figure 17: Andrew Healey, *Transition 04: Uncovering the possibilities of a new dwelling*. *ENIAtype* 2018.

The sites are divided across the east/west axis of Deptford, subverting the historically established residential and commercial locale – sites to the west focus on establishing studio/workshops whilst the mirroring sites reconsider existing notions of the *home*. In accumulation, these incidents generate a spatial toolset for a Deptford-based designer to explore and redefine the duality of a creative live/work environment through the production of architectures of disruption.

A self-critical and experimental design process catalyses the production of the new creative contexts in Deptford, challenging the conventional printing and communication techniques currently utilized in architectural practice. Printing, photography, 3D scanning, metal casting, digital modelling and screen-printing culminate in transitional drawings, which hybridize the currently dichotomic digital and analogue drawing practices. The resulting spatial propositions do not seek to eradicate the found *tensions* and *discomfort* in Deptford but traverse such conditions to offer a critique of a previously unexplored creative context in the fabrication of new spatial conditions of discomfort.

Exhibit P: *Reorienting the Cyclic Working Day* is the first transitional drawing, detailing a worm’s eye perspective of an insect dwelling for a zero-hour worker on Reginald Road Estate: Deptford. As a speculative tensile under-skin residential residence, the parasitic architectural proposal is located on an existing post-war housing scheme and is held in a dynamic tension between a series of mechanical armatures. In a manner similar to the nature of zero-hour contract work, the structural tension of the flat is regulated by the extent of employed hours and resultant finance of the resident, offering an adaptive architecture, directly responding to the occupant’s inhabitation.

Wolfa Krasinska, dancing architecture: Dangerous days of a pole dancer

This project is based next to the North Pole Bar and Piano on Norman Street in Greenwich. The drawings reveal the construction of a house for a pole dancer. Each drawing reveals moments in its construction as the fragments of the house are initially designed from the movement of the pole dancer. This is the axis of the system, the heart of the house, the fulcrum around which a pole dancer performs architecture. The first column is at the centre of the ritual, carving and re-carving of space, as the dancer continues to perform, using the resistance of static objects to spring novel gyrations and push free of gravity whilst generating new architectures. Using the hands and skin, the dancer shapes and reinvigorates the familiar spaces of the home – handles, sinks and the bath are formed as a series of choreographed actions leading to a different physical form. The main activities in a pole dancer’s day are located using detailed elements of the house, such as the wardrobe, sink and chair. Through these elements, the body moulds its movement and redefines the key spaces

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Figure 18: Lyuba Pelyanska, *Fluctuating Positions - 30 sec Handstand*, ENIAtype 2018.



Figure 19: Lyuba Pelyanska, *Chair Warm up Correlations*, ENIAtype 2018.



Figure 20: Lyuba Pelyanska, *Arm Grip Flag Extensions – The Bathroom*, ENIAtype 2018.



Figure 21: Lyuba Pelyanska, *Deadlift Muscle-up Modifications – The Bedroom*, ENIAtype 2018.

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12. *Figure 22: Lyuba Pekyanska, Back Hold Tick – The Staircase, ENIAtype 2018.*

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26. *Figure 23: Lyuba Pekyanska, Hasty Transitions – The Staircase, ENIAtype 2018.*

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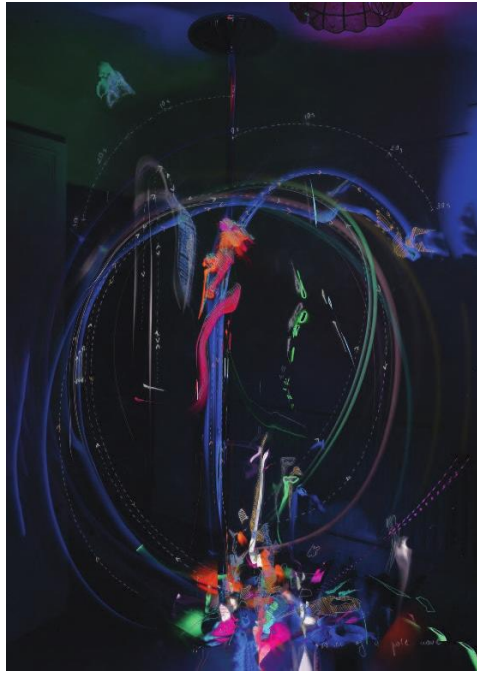


Figure 24: Lyuba Pekyanska, *Pole Move Projections*, ENIAtype 2018.



Figure 25: Lyuba Pekyanska, *Wardrobe Deep Stretch and Conditioning*, ENIAtype 2018.

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1. activated by singular elements of the house. Between the elements and the physical form of the
2. house, the dancer begins to construct frames from which the domestic space may be redefined. The
3. home then becomes a series of events measured by the restrictions of the body between these voids,
4. the stage of the pole-dancing performance. It is the device that conducts the daily routine of a pole
5. dancer in her home by becoming an architectural construct of the domestic space. Each main space,
6. kitchen, staircase or a bedroom, is defined by the distances between the (house) elements and
7. relates them with the fulcrum axis of the home: the pole. The Pole Dancer's Home is a place
8. constructed through the pole and its relationships with the space in-between objects of a very day
9. use and the dancer's body; these form the template for a series of new dynamic spatial components.
10. They create the physical form of the space inhabited and set up communication points of tension
11. and stability where objects and body evolve in unity to occupy the home – a place in a constant
12. state of oscillation. 'The Ambiguous Day of the Pole Dancer's Agile Body' is a series of photographs
13. and drawings exploring the home's transformation from the everyday, through snapping domestic
14. objects and the dialogue between them. The gaps, voids cast by the body's physical limits, expose
15. the performance of a day in the dancer's life, pushing the body to new distorted boundaries. This is
16. the house that a pole dancer danced. The importance of this project is that you will be able to
17. develop a variety of space-generating tools at the conception of the project. This allowed for a liberating
18. and exploratory examination of testing experience and intuition as the project developed. The
19. consequences of the project suggest that we need to define new tools for the determining effects of
20. interaction in specific design projects through a palette of space-determining constructions. This
21. way of constructing space liberates the architect from any linear constraints of reading specific environments.
22. This is architecture that unleashes architects from their shackles of limits and linear determinist thinking
23. and designing.

24.
25.
26. *Kenney Kah Teh, The Transposed Ministry of Deptford*
27.

28. 'The church is not a building defined by four walls [...] but rather it is the community that builds it'
29. (Fr. Paul Bulter, rector of St. Paul's Deptford, interview conducted on 24 November 2017). In the midst
30. of an ever-changing world that deems to move away from the perfection it once demonstrated, The
31. Transposed Ministry of Deptford mirrors its predecessor to motivate humanity in all of creations to
32. strive towards a model of love, peace and harmony. Aside from integrating the ideology of St. Paul's
33. Church together with the discerning architectural elements and the church environmental qualities
34. (sound, water and light), it reconstructs the intangible experience prompted by the events into a
35. sequential narrative of the traverse across and within the Baroque building, in all, materializing into a
36. new linear-crucifix typology to create a realm that over time transforms into an oasis like Eden-on-Earth.

Evocation 1: The return

The Transposed Ministry is divided into a series of episodes termed evocations due to the fact that the architecture materializes the intangible experience triggered by the events that took place in the Baroque cathedral. Evocation 1 takes place in the timeline of the Bible in Genesis 1–8 (NIV) specifically after temptation and lust creep into humanity and the expulsion of Adam & Eve from the Garden of Eden.

The Return draws the connection between the events that happened and greets humanity back into working towards achieving the grace once bestowed, thus situated contextually on the abandoned archipelago of Deptford. It provides opportunities of congregation, likewise in the setting of the church, for humanity to mingle with one another subsequently, learning from one another (wisdom) and working towards the other 'side' the other island to which the church as the highest order is situated.

One of the crucial architectural qualities of the church being sound was represented in this episode. Sound plays a major role in the interiority of the church, which metaphorically, 'sound attracts sound', was used as a means to attract life whereby colourful parakeets will soon flock and bring life and colour, slowly transforming the entire island back into a paradise of colour and breath.

The harmonious tones of the pendulum and singing birds [...].

This episode translates the experience of arriving at St. Paul's in Deptford and entering through its exaggeratedly scaled West Entrance to which houses the pipe organ. This space is filled with the vibrations of footsteps along the bridge through the pendulum of the pipe organ, whereby the sound amplifies proportionally with the number of steps to create a melody in the background in the midst of the congregation.

Evocation 2: Diversity

Coming from the other island via the resonating-sound bridge, the landscape opens to diversity, whereby the church identifies each and every one disregarding colour, background, etc. This episode references Battersea Park, with cultural follies dispersed across and tying together with the ideology of the ministry, emphasizing acceptance and celebration.

The self-purify pond manifests as a harmonious Koi-Lotus pond with scattered chalices that produces mist from collected water via geothermal pipes to create a self-sustained environment whereby the mist alongside uncleaned rainwater is collected and decontaminated at the tower using UV-lighting. Purified, clean 'holy-water' is stored in the tanks representing the sacred number of trinity.

The exploration through Episode 2 mimics the encounter of the font inside St. Paul's, whereby the element of water was found. Coupled alongside the diverse attendees present during services within St. Paul's Cathedral, the journey draw towards the folly of culture and diversity referencing 'The

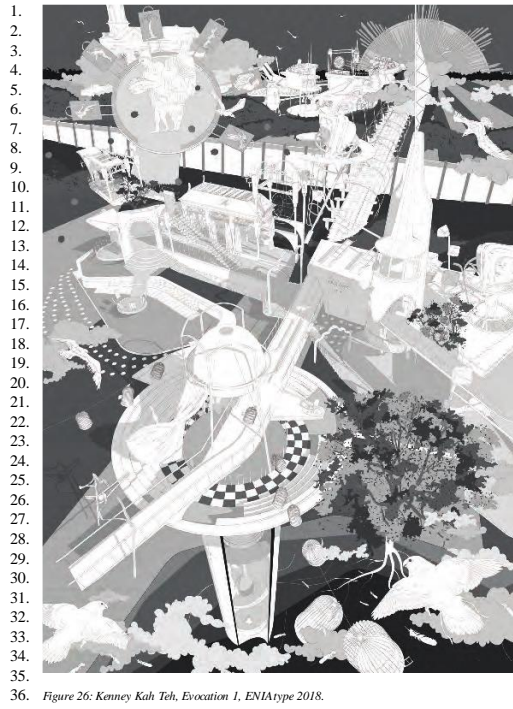


Figure 26: Kenney Kah Teh, Evocation 1, ENIAtype 2018.



Figure 27: Kenney Kah Teh, Evocation 2, ENIAtype 2018.

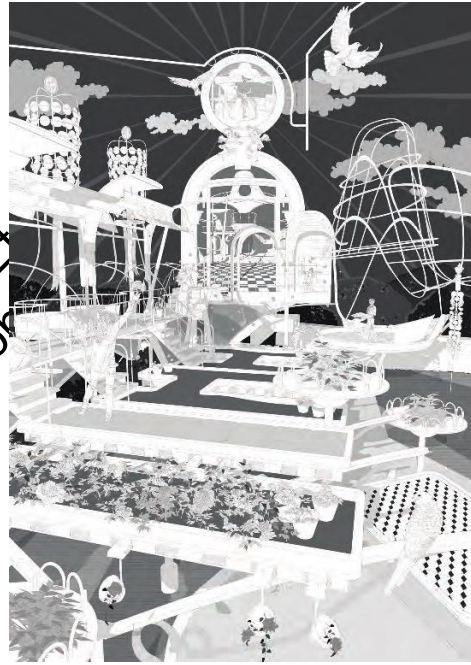


Figure 28: Kenney Kah Teh, *Evocation 3*, ENIAtype 2018.

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1. Creation of Adam by Michelangelo. It addresses the unbiased grace and giving of 'life' to the ones who
2. accept. It integrates the complex motifs of the rose window found on the South facing of the Cathedral
3. and a minimized-bell tower of St. Paul's as a backdrop to lend context to the play that revolves around
4. the events happening inside the church.
5.

6. Evocation 3: An eternal love
7.
8.

9. The final episode but 'definitely not the end, as promised' explores the element of light alongside the
10. translation of the navigational experience as to move through the aisles of the crucifixion within St.
11. Paul's leading towards the glorified eastern apse. Love is seen as one of the main agendas of the
12. ministry and is represented through matrimony, which is the coming of two beings showing the real
13. expression of eternal love and, most importantly, reunification after the separation of Adam & Eve.

14. The Matrimony Garden is a sacred garden of temporal beauty with an everlasting adoration of
15. seasonal flowers. In this scenario, peonies, also known as the king of flowers (signifying the highest
16. order of plants selected to glorify the vicinity of this principal space), populate the elevated terraces
17. branching out from the eastern-looking aisle. This symbolizes the uniqueness of each and every one,
18. whereby there are no two flowers that are identical and no two individuals sitting on the pews are
19. alike, thereafter showcasing the singularity, diversity and beauty of each individual metaphorically.

20. 'We are all like flowers [...]' Fr. Paul Butler (2017).

21. The architectural quality of light is represented alongside the architectural element of St. Paul's
22. being the North-South Venetian arch that was adopted as a roof support for the gateway leading
23. towards the outdoor wedding reception and a (community) centre of love and peace. Light, 'showers
24. the voluminous church [...] is an element integrated into the landscape, whereby sunlight is collected
25. and stored as solar energy, which powers the apical beacons, therefore bringing 'light' into the darkness
26. of evenings, which again highlights the self-sustainability aspect of the linear -crucifix journey.

27. The trompe l'oeil above the eastern apse with a illusory effect will be revealed using spaces that
28. show the vision of the church as an extension from the garden offering spaces for wedding receptions
29. and peace referendums to complement and complete the episodic journey towards a promised future.
30.

31. Shaobo Wu, *The Glitch Garden of Sayes Court* (Digital archive in Deptford)
32.

33.
34. Our physical environment is rapidly becoming fully digitalized and is glitch susceptible. The digital
35. representation of glitched physical objects will create a new reference for future Artificial Intelligent
36. construction workers, and form a new language and details of future architecture. Some glitched data

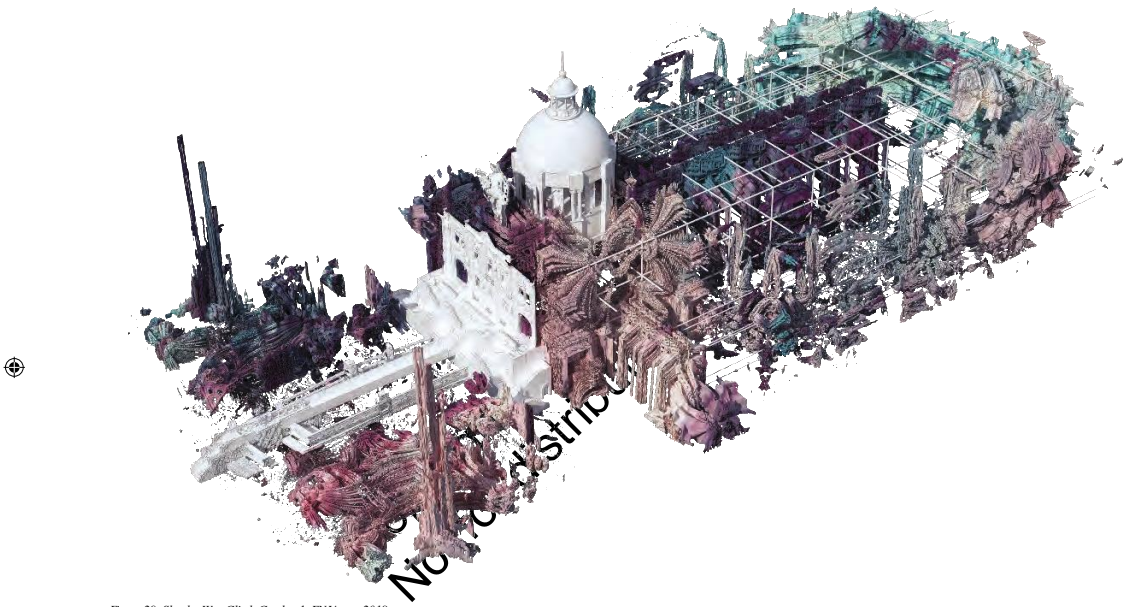


Figure 29: Shaobo Wu, *Glitch Garden 1*, ENIAtype 2018.

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Figure 30: Shaobo Wu, *Glitch Garden 2*, ENIAtype 2018.



Figure 31: Shaobo Wu, *Glitch Garden 3*, ENIAtype 2018.

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1. will not be recirculated in time; thus, they are missing in the new digital landscape. In a process of
2. digital archaeology at the former site of Sayes Court Garden in Deptford, glitches will be reproduced
3. and seeded. By revisiting the techniques and ideas of John Evelyn's famous manor house and garden
4. in Deptford my project aims to realize and archive a series of glitch garden landscapes and architecture
5. as a new spectacle in Deptford. John Evelyn is one of the leading diarists of the revolutionary seven-
6. teenth century. His ideas seem beyond his time and are still having a profound impact around the
7. world today – ideas such as planting trees to clean the air and plans to rebuild London after the Great
8. Fire, which saw the whole city as a garden. Thus, Evelyn is hailed as the father of modern sustainability.
9. The Garden in Sayes Court is a laboratory, a library and also a cabinet of curiosities of John Evelyn.
10. The New Sayes Court Glitch Garden will seize the spirit of its remarkable history and apply it to the
11. new issues affecting our increasingly more digitalized cities and life. Far more than a pleasant pastime,
12. the Sayes garden was a tool for thought, a living laboratory and an act of creation. The Glitch Garden
13. is a digitally represented premise based on the historical and cultural context of Deptford. It is a digital
14. archive of glitch culled from the 'dead media' from Deptford with the assistance of machine intelli-
15. gence. Objects in this garden have condensed details, which are beyond human intelligence to design
16. or produce. These are categorized as future details with new aesthetics that indicate the interface
17. between virtual and reality.
18. In the Glitch Garden, the glitch will be collected, transposed and reified as John Evelyn's
19. historical gardening elements, such as landscape, fountain, outland, incubators, tool workshop, court
20. house, islands and other botany-related elements. As we wander through the Glitch Garden, we
21. revisit the glory past of Sayes Court Garden and immerse ourselves into a digital augmented surreal
22. spectacle. Through exploring the spectacle of the glitch, visitors will understand the complex nature
23. of digital glitches and start to appreciate their source and excessive details of architectural space.
24. John Evelyn was fascinated by the idea of planting foreign plants to improve the air quality in
25. seventeenth-century London. The spirit of his great vision will continue and succeed in the new
26. Glitch Garden. The fake mountain located at the back of the garden will siphon pollution and
27. toxics substance from the river Thames and condense it to reduce its environment impact. The
28. value of glitch reaches farther than just the art and computer sciences. A study of Glitch-ology is
29. necessary to understand and utilize glitch in a world that is becoming more digitalized, and the
30. glitch will become a common phenomenon and byproduct in a non-human intelligence-domi-
31. nated future.
32. The project will transform a virtual – actual glitch, combined with the once-forgotten Sayes
33. Court manor house and garden, into a fascinating experience through a series of garden elements
34. and virtually augmented glitch typologies. The three phases required to achieve this experience are
35. as follows:
- 36.

- 1. Phase 1: Glitch generation (virtual space) 1.
- 2. Phase 2: Glitch incubation (physical Space) 2.
- 3. Phase 3: Glitch archive in the Garden (Augmented environment). 3.

Phase 1: Glitch generation (virtual space) 4.

Glitch can be easily captured in fractal three-dimensional environments due to the complex nature of fractal algorithms. Those glitches can be classified into different typologies based on their visual form and the origin of glitch. There will be typical glitches caused by signal delay, data decay, endless loop, isolation, interruption and external noise. These glitch typologies will be applied as the raw materials for the next phase of glitch garden construction. 5.

Phase 2: Glitch incubation (physical space) 6.

A physical construction of a garden including a courthouse, bridges and scaffolding will be erected first as a framework of components to grow. These physical structures work in the same way as those elements in a conventional garden. Glitches would be materialized and slowly 'grow up' with the help of a robotic construction system. The courthouse and gallery is at the front of the garden. Glitch will therefore replace plants and become the key features of the Garden of Sayes Court. Behind the courthouse there will be a leaner incubator and workshop space following three drivers of garden activities which include: 7.

- Driver 1: Graft and Hybridization (interruption); 8.
- Driver 2: Incubator and Greenhouse (isolation); and 9.
- Driver 3: Four seasons in garden, from seeds to leaves (endless loop). 10.

Phase 3: Glitch archive in the Garden (augmented environment) 11.

Augmented devices will be installed in the garden to guide the visitor to experience the growth of a glitch in the garden. Visitors can ride along the tracks into the glitch incubator space, exploring the infinite detail and surreal landscape of the glitch garden. 12.

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1. *Frank Quek Yu Hong, courts of calibration – the artist as athlete*

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In 2005, author David Foster Wallace wrote a series of essays on tennis that became an instant classic of American sports writing. In his seminal texts, he highlights the subject of high-level competitive sports as a prime venue for the expression of human beauty, which can be described as 'kinetic beauty'. Through the lens of both spectator and former athlete, Wallace offers insight into the artistry involved on multiple scales in the game of tennis that transcends the boundaries of the court.

In response to the brief, the project then uses the tennis-themed non-fiction writings of David Foster Wallace and the long-established historic relationship of art with athleticism as key drivers for proposing an 'art school'. Two terms, artistic production and athleticism, are nestled together, and the project explores the potential resulting spatial relationships and nuances that might arise when the two phenomena are made to fuse or engage with each other. The following question can be asked: how might architecture function to accelerate the process of an artist becoming an athlete?

The chosen site of operation is 7A Wakefield Street, located in Spompsbury, London. Once a dairy depository for Express Dairies, the area along Handel to Wakefield Street uncovers a strong ecosystem of urban phenomena past and present that directly deal with the human body on various scales. The site sits bounded by St George's Garden, St Botolph's Chapel and the former London School of Medicine for Women. Three characters are identified from the site history: Sophia-Jex Blake (who was a pioneer in securing access to a university education in medicine for women), John Hunter (Scottish surgeon, founder of the Hunterian museum) and John-Mckean Brydon (early pioneer of Edwardian Baroque). As specific traits of these characters, who were considered 'radicals' in their time, are referenced in the project by paying homage through the naming of certain spaces.

The proposal is a space that enables the artists and athletes to inter act with one another through training and observing. Typical spatial typologies found in sports facilities are hybridized with elements that provide an opportunity for artistic production. For example, fields of play are set up and modified with elements designed to measure and evaluate specific types of athletic movements that can be categorized as the 'serve', 'smash' and 'drive'. Viewing galleries are then designed to observe and capture the geometries and trajectories involved, which are then translated into a physical sculpture in a metal workshop. Similarly, spatial typologies in art production are infused with elements that allow for athletic training.

Presented through a series of episodic moments that follow the journey of an artist becoming an athlete and vice versa, the project teases out an architecture that mediates the threshold between the

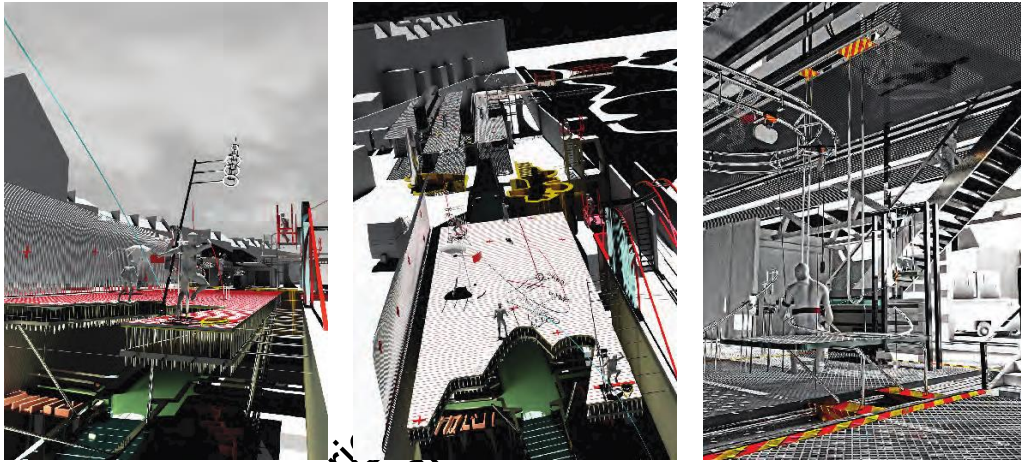


Figure 32: Frank Quek Yu Hong, Artist as Athlete view 1, EMBL, 2018.

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1. two spatial activities. By doing so, it explores the ability of architecture to communicate the relationship between things by playing an active role in engagement.
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5. *Conclusion*

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7. ENIAtype research focuses on preparing researchers for practice through our studios through careful research and close study and collaboration among the research clusters. The research clusters will be formed on the basis of the outcomes of your research. We use design to discover something else through and from technology as a relational act of discovery. There are many levels and types of discourses in any discipline. The main thrust is that there is a global sea change or paradigm shift that is currently underway in the world, a sea change that requires ontological interrogation into the paradigmatic structure and behaviour of world-making.
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15. Ecology

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18. Ecological design visions are focused on the complex shifting relationships. Researchers use ecology and technology as a means of questioning the very position of architecture in their society. This was due to the fact that ecology and technology stood for more than style; they were a symbol of a new, freer lifestyle, which promoted more agency. This is an investigation, an attempt at moving design practice through the environment to use a series of principles to describe the design situation as complex and contingent. These might include urban or natural formations, larger scale ecosystems such as the Southern Ocean and the food chains on a wave within it, and social systems such as political parties, all making up what we would describe as a connected environment. Interactions between these systems occur via movements of information through the looped arteries that connect them in a wider patterned relationship or ecology.
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29. Notational

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32. Notational design visions are focused on designing the relationship and not the thing itself. You cannot imagine what we will become when architecture is 'live' and constructed with the occupants' relationship to space in mind; a space where spatial cartography devours maps. A question that constantly arises is as follows: how do you assign notation to the rhythms of the outside world? Some of the most self-absorbed, intuitive and poetic architecture acts out a battle within these limits.
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Instructional

Instructional design visions will focus on the editor of situations in shifting relationships. Rather like condensation around sponge-like objects in the atmosphere are the seeds around which architecture and moisture collide with each other. This 'news of difference' is transmitted in a consistent and recognizable form so that a system can respond and structurally reconfigure itself to maintain health. These encodings might manifest as a particular cadence of voice, or tone of enquiry, the sound vibrations caused by thunder from afar, an increase in climate temperature or an octopus changing colour in response to a nearby predator.

Aesthetical

Aesthetical design vision will focus on the consequences of designing as a strategy, positioning the research group in a cultural, technological and social context. Our research unit must be radical, technological and environmental. It must be relative to society and ground breaking if we want to play the big game. Our defence is our network; our future is our enemies. We embrace the cute stuff, the cosy stuff, the comfortable stuff. Maybe *deploys* is a better word because those softer elements are used knowingly, sometimes playfully, as a counterpoint to its cruellest moments. In highlighting the encoding of messaging between nested systems the aesthetic process functions both as a mechanism for raising awareness of ecological complexity in human terms and as a monistic system of geobiotic mediated messaging passing between minds in the greater ecosystem, an information aesthetic.

Type

Through the myriad couplings of the interaction system, a cultural practice that recognizes the beauty of the modulating patterns of the ecological world is a prerequisite for a culture serious about its commitment towards maintaining a healthy environment.

ENIAtype demonstrates a rethinking of methodologies of communication through ecological design. Human communication and ecological accountability are inextricably linked in architectural design. In fact there are potentially innumerable forms of holistic designs that will connect and shape environments for human communication. Contained within are new design ideations and explorations for prospective models of designing. These conceptions are achieved towards an emergent protean set of collective principles aptly labelled ENIAtype.

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